MASTERPIECES OF PAINTING

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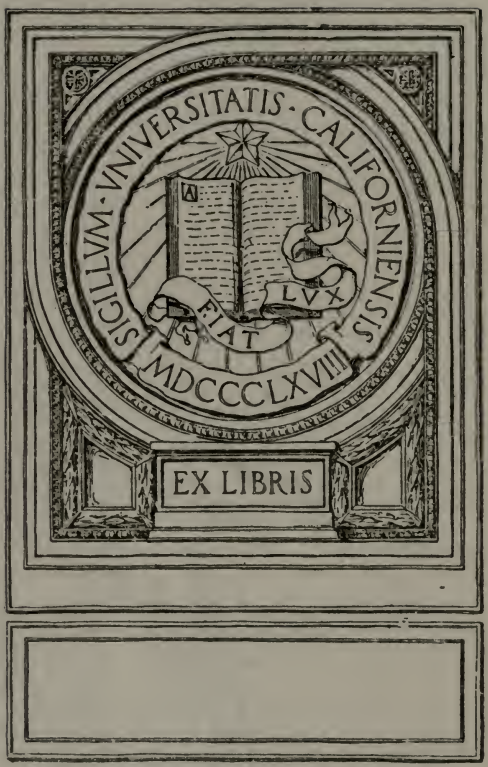
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PLATE I. GIOTTO: RETURN OF JOACHIM TO THE SHEEPFOLD.

MASTERPIECES OF PAINTING

THEIR QUALITIES AND MEANINGS

AN INTRODUCTORY STUDY

By

LOUISE ROGERS JEWETT

Professor of Art in Mount Holyoke College

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PREFACE

SINCE the larger things Miss Jewett purposed will not now come to fruition, a word may be said of a life and work for which this book can be but partial evidence. Desire and marked ability led her early to determine on the professional study and practice of art. In 1886 she began the arduous training of an art student in Paris, where she studied under the two great masters, Benjamin Constant and Jules Lefebvre. In 1888 her first Salon picture was accepted; it was a portrait, and as such indicative of the interest that dominated the larger part of her later creative work. For several years she was more or less continuously abroad, gleaning richly from the art of the various European countries in which she found herself. The serious historical study of her subject, long since begun, became of increasing importance to the young artist. In 1892 she made her first pilgrimage to Italy, and henceforth her love for its art, its literature, its people, for the lovely land itself, was an abiding and ever deepening influence in her life. She returned to Italy again and again, and she brought from it always an ardent gospel of beauty and delight.

Never entirely relinquishing the practice of painting which she so whole-heartedly loved Miss Jewett was gradually led to exchange

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the career of an artist for that of a teacher. After a few years experience in eastern schools in this country, she came in 1901 to Mount Holyoke College as Professor of Art, a position which she held with increasing distinction until her death. To her expert knowledge of the craftsmanship that underlies great art, she joined a thorough scholarship, and an enthusiasm that never became uncritical.

Miss Jewett's desire in preparing this book is shown in her own statement: "If any lover of beauty who has stood perplexed in the presence of great pictures, and has felt more or less debarred from sharing the critic's point of view, finds here suggestions which stimulate the sense of true appreciation and deepen the sense of enjoyment, this little book will have served its modest purpose." The hope here expressed has been more than fulfilled.

To those who knew her, the "Masterpieces of Painting" will constantly bring to mind the inimitable clarity and inspiration of her teaching, as well as the warmly human personality that lay behind it.

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MASTERPIECES OF PAINTING

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CHAPTER I

Introduction

THE plan of study here suggested lays emphasis on certain characteristics of paintings often disregarded even by those who are somewhat familiar with works of art. In the "Reading List," references are given to books relating to each one of the artists whose work is considered in the text, to his age and environment, and to critical discussions of his style. The narrow limits of this book make it impossible to do more than point the way to fields of information rich and vast. The emphasis has here been placed rather on those qualities to be found in the work itself, to the evidences which it gives, in confirmation of what has been told by writers, about the painter's studies, his methods of execution, and those enthusiasms of his own which most clearly reveal his personality. In his works one sees the results of his training, the difficulties with which he delighted to struggle, the aims by which he was inspired, and the ideals of beauty which he has given to the world as his own.

It is earnestly hoped that the suggestions of a practical sort given here and there may not be

disregarded. They concern experiments which any observing person can make by simply looking at the world about him. The appreciation of the beauty of painting is surely deepened when one finds in nature those appearances which the painter has noticed, remembered, and recorded. It is a poet who has put into the mouth of a painter these words:

"For, don't you mark? we're made so that we love
First when we see them painted, things we have passed
Perhaps a hundred times nor cared to see;
And so they are better, painted—better to us,
Which is the same thing. Art was given for that;
God uses us to help each other so,
Lending our minds out."*

Is it not a first step toward a true understanding of the painter to be willing to borrow what he has to lend?

Experience has shown that those who are not professional artists or art students may learn by experiments of this sort to understand better both the painters themselves and the "look of things" in nature which is their constant study. Even pictures which put before our eyes regions most remote from every-day reality, visions of the painter's mind, reveal their beauty more intimately if we see the touch of nature which

*Browning, "Fra Lippo Lippi."

stimulated the imagination of their author. For the painter must turn his vision into substance, it must take material shape and clear definition under his brush. He must catch and enchain the "eternal fugitive." Following his eyes as he looks about the world we come nearer to the sources of his inspiration. It is a painter who has said of painters: "And, in fact, most of that nature seen by their eyes would not have been seen by you had it not been for them. Each of the greater ones, each of the greater schools, has chosen some part of the world of sight to insist upon and to delight in."* The painter calls upon us to share his delight and to rejoice in the beauty which he has discovered for us.

Having learned his art in accordance with the fashions and methods of his day, a painter sets to work with brushes and colours on a blank surface. Whatever that surface may be, whatever medium may be used, the problems which confront the painter are much the same from age to age. The inspiration with which he is filled cannot be expressed in words. He has his colours ready, his brushes in his hand, and it rests with him so to place the colours on the blank surface before him that it may give back an answer to the thought in his mind and may make its beauty and meaning visible. Visible beauty which can be expressed in strokes of colour must be beauty of form, of light, and of colour. The blind man may be a musician or a poet, he may learn to enjoy sculpture. Ribera has an interesting and touching painting of a sightless old man passing his fingers

*La Farge, "Considerations on Painting," p. 43.

over the sculptured head of Apollo. But to paint or to appreciate painting one must see. Though presumably things have looked much the same to human eyes since the world began for them, yet the painted record of that which has been seen and has been thought beautiful varies from age to age and from country to country. And because the painter belongs to his own time and shares its ideals and aspirations his work is an irrefutable record of its thought. What he was commissioned to do was regarded as worthy and precious by others besides himself. The illustrations in this book furnish examples of a few successive changes of enthusiasm and of vision. They represent some of the many aspects of nature which have inspired painters and show how "each has chosen some part of the world of sight to insist upon and to delight in."

WORKMANSHIP

"In every great artist there is a humble workman who knows his trade and likes it."

La Farge, "Considerations on Painting."

CHAPTER II

Mural Decoration in Fresco

NO one quite appreciates a painting, however much he may admire the forms and the sentiment of it, who takes no account of the pleasure which the artist found in it as a piece of work. Evidences of the liking which he as a workman had for his trade may be readily perceived in his work without any real knowledge of technical processes.

For several centuries it was the fashion in Italy to cover the entire wall surface in every important building, town hall or church or palace, with painted decorations. To accomplish great undertakings of this sort many painters, masters, journeymen, and 'prentices worked together, often in close association with the architects and sculptors; painting was distinctly a trade. Far from regarding this as a degradation to his calling, the young artist found in it a mighty business, to be thoroughly learned during a long apprenticeship. It was worth the devotion of many years to become a master among masters. Any painter who could practice his calling with distinction was sure of important and inspiring commissions, and the 'prentice still in the workshop felt in touch with great things and able to

form an opinion about them. And whenever he looked at a bit of bare new wall in church or chapel he doubtless longed for a chance to try his hand upon it.

One of the results of the long apprenticeship, which often began in childhood, was the deep and enduring influence of the master on the disciple. Traditions in regard to the best manner of executing each part of the work were handed down from one generation to another. An interesting illustration of the long and intimate association customary between master and pupil is found in the "Book of Art" written by a painter named Cennino Cennini, probably at the very beginning of the fifteenth century. He wrote his book for the guidance of painters, and in order to point out on what authority he speaks he thus enforces some of his advice: "But do you follow the method of colouring which I shall point out to you, because Giotto the great master followed it. He had Taddeo the Florentine for his disciple for four and twenty years, who was his godson. Taddeo had Agnolo, his son; Agnolo had me for twelve years, whereby I gained this method of colouring."* This passage indicates the respect of painters for the work of Giotto and the affectionate regard for him which had lasted for four generations, since those far-off days when Gaddo Gaddi, a painter of Florence, was honored by having the great master for godfather to his little son Taddeo.

In these early days the painters were obliged to make all the tools of their trade, and Cennino

*C. J. Herringham, "The Book of the Art of Cennino Cennini," p. 60. (c. 67.)

in his book tells them just how to do it. His directions show the importance attached to the materials used in painting, to their choice, preparation, and proper use. He gives also an authentic view of the painter's calling in early days and of his course of study. Mrs. Herringham, the editor of the English edition of Cennino's book, says concerning its author:

"It is worth while taking a little trouble to understand the traditional and personal instruction received by even a 'humble member' (C. 1) of the great traditional school. Besides definite instruction we get from Cennino just a glimpse into the moral and æsthetic sympathies of these painters. We stand by the side of one of them, and as he works and handles his materials we appreciate better what he aims at doing with them, and how they form an intrinsic part of the soul of the picture—not only of its body."*

The necessity for the long apprenticeship is made very clear in the chapter in which Cennino lays down the course of study for the young artist. "Know that you cannot learn to paint in less time than thus. In the first place, you must study drawing for at least one year, on tablets; then you must remain with a master at the workshop, who understands working in all parts of the art; you must begin with grinding colours and learn to boil down glues, to acquire the practice of laying grounds on panels, to work in relief upon them, and to rub them smooth and to gild; to engrave well; and this for six years; afterwards to practice colouring, to adorn with mordants, to make

*Op. cit. x.

cloths of gold, and to be accustomed to paint on walls, for six years more,—always drawing without intermission either on holidays or workdays. And so, through long habit, good practice becomes a second nature. Adopting other habits, do not hope ever to attain great perfection. There are many who say that they have learned the art without having been with a master. Do not believe them, for I give you this very book as example: even studying it day and night, if you do not see some practice with some master, you will never be fit for anything, nor will you be able with a good face to stay among the masters."*

Giotto's great works in Assisi, Padua, and Florence are painted in fresco, and it is because Cennino had learned Giotto's way, as he often mentions with pride, and not because he ever himself did anything great in it, that his account of the process is of value; it is the craftsman who speaks, but he makes us understand how the great artist also knew his trade. Cennino tells how to prepare walls to receive decorations in fresco, decorations, that is, painted on fresh plaster. He tells how the design is first spaced out and the shadows suggested on the first or underlying coat of fine plaster (intonaco), and how upon that the second intonaco is spread, very thin and smooth, when the painting is to be begun. "Then consider," he says, "how much you can paint in a day; . . . because when painting in fresco that which is finished in one day is the firmest and best, and is the most beautiful work."†

*Op. cit. p. 87. (c. 104.) †Op. cit. p. 57. (c. 67.)

The colours were in the form of powder, ground exceedingly fine, and were mixed with water for spreading. The painting dried with the plaster and became a part of it, having a smooth hard finish and a slight lustre. When the plaster was entirely dry, retouching could be done with colours mixed with some kind of glue or size to make them adhere. This is called "fresco a secco" in distinction from "buon fresco," that is, "true fresco."

Six examples of fresco painting are given in this book: plates 1, 2, 3, 8, 12, 14. Over two hundred years elapsed between the completion of Giotto's fresco, the earliest of these, and Michelangelo's, the latest; but they have certain traits in common, due to the method of painting, and distinguishing them from works in other mediums. Each one of them is but a detail from a great decorative composition covering nearly the whole wall surface of the chapel in which it is painted. If a work of this sort failed to take its place as a part of the scheme of decoration it would in a measure violate the purpose for which it was made. The master who planned the design needed to have in mind the relation of each detail to the whole, he must see the end from the beginning. He was obliged to consider his entire plan, to measure and divide the wall spaces, to choose the various subjects and to arrange their distribution, before the work could be carried far. There were several ways of transferring the design to the wall, but in whatever way this was done the new work must match the old, and the artist in painting that bit of wet plaster which he could do in one day

was not free to indulge in momentary inspirations which would in any way injure the general plan. Work in fresco has thus a deliberate character in distinction from the spontaneity possible in pictures painted in oil on canvas, where the artist may change his intention with every brush stroke. When a large number of assistants were employed upon the minor details the work was still less impulsive. To compare, for example, the great frescoes of Raphael and of Michelangelo in the Vatican, the designs of Raphael are well-ordered and serene; the grandly simple pattern of the composition and the beautiful relation of each part, each figure, to the whole are above praise, but there is not that consciousness of excitement, of fiery zeal, which is felt in contemplating the Sistine vaulting, where a great and lonely soul has left his thought upon the crackling plaster. It required gifted and well-trained painters to help Raphael, but no one could be of any real service to Michelangelo.

In an interior the form of the wall spaces is determined by the architecture. One of the most important concerns of the mural painter was to adapt his designs to the shape of these spaces and to the manner in which they were lighted. In these problems he found unlimited scope for ingenuity. The fresco had an architectural quality and became in fact as much a part of the building as the wall to which it was applied. Thus any detail like those here illustrated is in a sense but a part of an ornamental pattern. For descriptions of the decorated interiors in which they

occur the student is referred to the "Reading List."

These great frescoes are of world-wide fame, and because of the great outlay of money, time, and genius which they represent they signify the enthusiasm of patron and artist in the days when they were done. Much may be learned of the changes in fashion, in thought, and in the methods of painting during two hundred years by observing and comparing the works of these painters, and noting the devices used by them in adapting the pictorial design, with its message from Christian history or Christian doctrine, to its other purpose as a bit of decoration.

The Chapel of the Arena at Padua is wide and lofty, with a vaulted roof and no aisles. When Giotto first entered it, the vast interior must have looked exceedingly cold and bare. The painter has made it a glorious, glowing thing. He had great visions to express, the triumph of Christianity, the terrors of the Last Day, and all the story of the earthly life of Christ and of his Blessed Mother. The decoration begins upon the great shadowed depths of the vaulting, where are circular medallions set on a background of dark blue spangled with gold stars. On the face of the great arch above the entrance to the apse, the most conspicuous and sacred of all the wall surfaces and the center of the scheme of decoration, Christ is represented enthroned in glory. This design is arranged to fit the arch-shape of the wall and a symmetrical pattern is formed by the groups of angels on each side ascending toward the throne on which Christ is seated above the crown of the

great arch. Giotto divided the side walls by vertical and horizontal bands of ornament, thus forming rectangular panels in each one of which some incident of the story he wished to tell could be illustrated. There are in all thirty-eight of these scenes; plate 1 illustrates one of them. In most of them there is, as in this one, an expanse of blue sky across the upper part of the panel, and in the lower part are figures grouped in the foreground forming a bright mass by their costumes—cheerful and even gay in colour. About the head of every saint is a great disc-like halo, raised in plaster, gilded, and burnished. The ornamental parts of the design are also enriched with gold. In addition, then, to his wonderful skill in pictorial composition, displayed in the long series of pictures this work of Giotto shows that he understood his duty as a decorator and never lost sight of this aspect of his work. "The first sensation of the spectator in the presence of this monumental work is one of wonder and surprise at the perfect manner in which the original decorative scheme has been carried out. Nor is his admiration unjustified, for it would be difficult to cite or even to imagine any example of a decorated interior more perfectly in keeping with the architectural character of the building than in this case."*

It is easy to imagine, and also permissible, that when at last the staging was removed from the interior of the Arena Chapel and Giotto had a chance to survey his completed work, he felt an honest thrill of pride and satisfaction. Though probably he never dreamed of bequeathing to his

*Perkins, Giotto, p. 91.

artistic successors of the third and fourth generation any formula which they would cherish as a sacred rule of faith and practice, yet he doubtless esteemed himself a good and clever workman, worthy to be considered "as being, on the whole," as Ruskin puts it, "an authority on walls."* He saw his work in all its freshness and bright beauty, now partly vanished under the touch of time and of the restorer, and as his eye swept from scene to scene he may well have felt how truly and honestly each had been done, and many of his figures may have given him the same happy confidence in his own creations which was Donatello's, of whom Vasari tells us that his favorite oath was: "By the faith I have in my Zuccone." As an artist works he gets an answer from the work itself, and his heart rejoices when that answer rings true, when in response to his brush a vision of his own soul becomes a beautiful reality for himself and for all the world.

Simone Martini's picture, plate 8, belongs to a series of frescoes painted about thirty years after Giotto's work in Padua. The little side chapel in which it is found opens from the nave of the lower church of St. Francis at Assisi, and is dedicated to St. Martin. The story of the life of the saint is told in a succession of scenes along the sides of the chapel, and the decoration is continued on the panels formed by the thick walls through which the entrance is cut. On these there are painted figures of tall slender saints standing in narrow Gothic niches. The chapel is small and the pictures are nearer the observer than in the

*Ruskin, Giotto and his Works in Padua, p. 30.

great chapel of Padua, and therefore more details were appropriate, but had it been otherwise Simone would perhaps have introduced them just the same, for he loved rich costumes and bright, delicate colours, as one sees in his other works. The decorative effect of raised and gilded halos is illustrated by the group of angels' heads in this picture. All are fair-haired and pink-cheeked as was the style in the art of Siena, and a dainty flower-like aspect is given by their yellow heads against the gold. The saints in the niches are swathed in robes of tender tints of green and pink and lilac and orange. St. Catherine, for instance, wears a clinging robe of rose and amber, with facings and sleeves of green. Her blonde hair is set against a great gold halo, and all the background left between its circle and the curves of the cusped arch at the top of her niche is a deep, pure blue. In colour and in drawing as well as in feeling Simone's work has more subtilty and less force than Giotto's. This little chapel, before time had dealt so hardly by it, must have had an exquisite and glowing beauty, and now in its faded splendor it is still a fine example of decorative design combined with iconography or picture story-telling.

In the days of Giotto and Simone, it was the fashion to divide large expanses of unbroken wall by ornamental borders of some kind, and these borders were also continued upon the ribs of the vaulting and the wide margins about the deep-set windows. The followers of these painters in the latter part of the fourteenth century sometimes used other ingenious methods for distributing

along the walls the various scenes required for story-telling. Occasionally no formal division of the wall was made, but one scene was separated from another by a natural object, a cliff, a path, a gateway, a door, or some similar device. In designs of this kind the eye is led on from one part to another, past the cliff, along the path, or through the gate or door, until it has traced the story over the entire expanse of wall. This wandering composition, as it may be called, is of course less powerful in its impression than an arrangement which is more unified and which has a distinct center of interest. But the wandering system has a certain definite charm. It is inviting. It draws the attention from one bit to another, and is therefore well suited to small chapels in which the observer can never stand at a great enough distance to see the whole wall at a glance.

A fifteenth century modification of this kind of decorative composition is shown in plate 2, a detail from the Chapel of the Medici (now Riccardi) Palace in Florence, painted by Benozzo Gozzoli, a pupil of Fra Angelico. Here the subject is the journey of the Magi, and the artist has arranged a procession, the three kings with their courtiers and servants marching along three walls of the dark little chapel, which in his time had no window. In a small apse on the fourth side was an altarpiece, by Fra Filippo Lippi, of the new-born Christ adored by his mother. On the side walls of the apse, Benozzo represented hosts of adoring angels, and on the narrow walls which unite the apse to the rest of the tiny chapel, he placed the shepherds in the fields. The prin-

cipal figures thus form a continuous line around the entire room. Behind them lies the open country. The climbing roads wind among gardens, bare slopes and woodland, and draw the eye back into distant regions, making the chapel seem to reach out on every side and to lose its small dimensions. So varied and inviting are both foreground and background, so rich and splendid all the details, that one may linger long and never discover all the charms and embellishments. One must bring the imagination back to the bare walls which the artist had before him in order fully to realize what he has succeeded in creating out of his colours. There have been greater souls than Benozzo, but he was a good painter and he knew his trade well.

Plate 12, on the contrary, shows the work of a painter so absorbed in greater thoughts that one forgets, and almost feels that he forgot, that his work was intended to beautify the dark chapel in which he painted. This design, "The Expulsion of Adam and Eve," is one of the frescoes of Masaccio in the Brancacci Chapel of the Carmine Church in Florence. It is painted upon one of the panels made by the entrance wall and is composed to fit this narrow space and to match the "Temptation" by Masolino which occupies a corresponding position on the opposite side of the entrance. The whole scheme of decoration in this chapel as planned and partly carried out by Masolino and Masaccio and completed years later by Filippino displays, indeed, a well-ordered distribution of subjects, a unity in composition and in style, a dignity and fitness between the different designs,

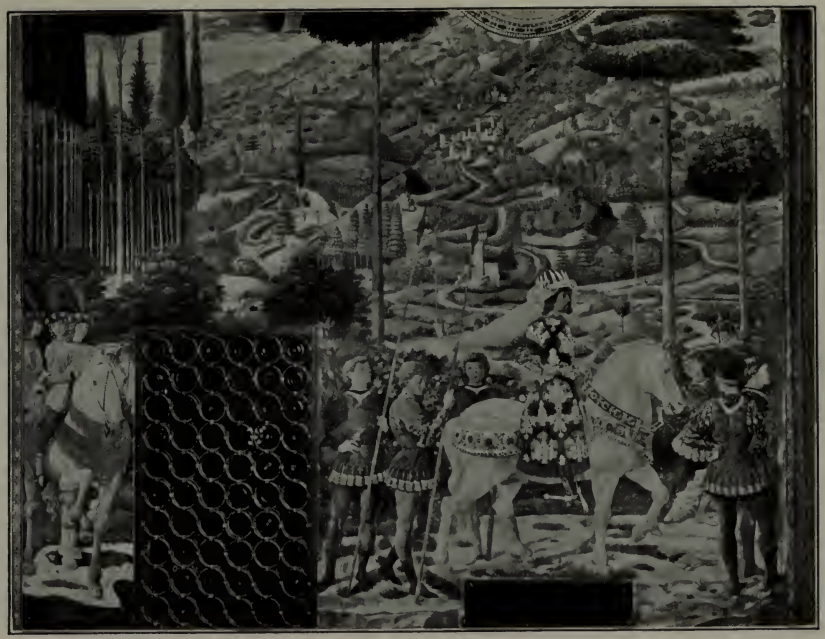

PLATE 2. BENOZZO GOZZOLI: ADORATION OF MAGI, DETAIL.

Plate 3. Signorelli: Angels Welcoming the Blessed.

kept faithfully by Filippino in finishing what had been begun by men of wholly different temperament from his own. But the work of Masaccio is so much more than a contribution to a decorative scheme that this aspect of his work almost disappears. His conviction of the great untried possibilities of his art, his excitement, his daring, his power both in the conception of his subject and in the manner of painting, has transferred to his figures the life, the vigor, the fire of the bold youth who left them on the walls and who made of this dim chapel not a place of worship, nor a rich piece of decoration, but a school of painting where those of his calling have found through all succeeding years inspiration and instruction.

Another method of composition by which a wall lofty and wide is covered with a single design and not broken up by formal subdivisions is shown in plate 3, "Angels welcoming the Blessed," from the frescoes by Signorelli in the Chapel of San Brizio in the Cathedral of Orvieto. There are four of these great wall spaces, two on each side of the chapel, bounded at the top by the lateral arches supporting the vaulted roof. This little illustration, very small in respect to the vast expanse which it represents, shows clearly the patternlike character of the design. The crowds of the Redeemed, just waking to a knowledge of their bliss, fill the lower part of the wall, and above them extends a starry sky. Angels with instruments of music are here seated on torn bits of cloud, and their great wings fill the high arch with beautiful curves. These two parts of the composition are brought together by the angels

who, hovering between earth and heaven, stoop to scatter flowers upon the saints below or to crown their uplifted brows. Some similar device is used in the designs for the other walls. In the "Resurrection of the Dead" two great angels standing upon the clouds sound long trumpets and spread out wide wings to fill the sweep of sky. In the "Damned" the archangels fill the arch of the sky, and between heaven and earth a frightful demon with a lost soul upon his back descends toward the open mouth of hell. The entrance wall opens into the church by a wide arch and the altar wall is pierced by windows. On these broken walls also Signorelli has fitted the design to the shape of the wall surface with great ingenuity.

For the decoration of the vaulting of the Sistine Chapel Michelangelo created not only the pictorial subjects but also the entire system of architecture and of sculptured ornament in which the pictures are set, thus making use in fresco of his ability as an architect and sculptor. He had acquired his knowledge of painting in fresco when as a mere lad he served his apprenticeship to Ghirlandajo. He used his brush with the same sureness of hand with which he struck his chisel, and left his work with very little retouching. Thus it has been possible to discover the seams which mark the joining of fresh plaster to dry, and to trace the amount of work done in one day.* It has been

*From Heath Wilson, "Michelangelo," p. 177: "In the morning the plasterer presents himself to the artist and is instructed where to lay the fine coat of plaster required. When it is laid, the artist marks out the outline, and, his colours being ready, he begins to paint; when he has finished

estimated from the examination of such marks that the figure of Adam, plate 14, was painted in three or at the most four days. In large, clear photographs some of these lines are perceptible. The vaulting frescoes completed a great scheme of decoration begun in the latter part of the fifteenth century. Here Perugino, Botticelli, Signorelli, and other masters had painted large designs upon the side and altar walls, illustrating by scenes from Old and New Testament history, the story of Redemption. A lovely design by Perugino upon the altar wall gave the keynote of the theme, and the frescoes of the vaulting completed it. It was not until many years later that Perugino's work was hidden under the "Last Judgment." The work of Michelangelo begins with the lunettes above the high windows and covers the entire vaulting. The completion of this vast piece of decoration marks an epoch in the history of painting, for its revelation of power made the city which held this marvel the goal of every painter's desire.

These vast decorated interiors were very costly in time and money and bear witness to a taste which was shared by whatever patron ordered and paid for the work—pope, prince, private citizen, or religious confraternity. They exhibit at the same time delight in rich ornamentation

his day's work, he takes a knife and cuts away all the plaster which he has not made use of. Next morning the plasterer again appears, and again receives his instructions, and joins the fresh plaster to that laid and painted the day before, at one or more of the cuts made by the artist's knife. Between the two expanses of plaster, a fine line or joint remains permanently visible."

and zeal in the service of religion. No subject was too sacred, no dogma too profound, no event too tragic to be adapted to decorative uses. It was one manifestation of a taste common in Italy from earliest times. The Etruscan tombs with their painted decorations, the palaces of Rome and Pompeii, the dark little chambers of the catacombs and the splendid churches of the middle ages where mosaic pictures, rich in gold and blue, still shine upon the walls, are other evidences of the same feeling and of the gratification which the designer found in fitting his decoration to the shape of the wall. The lunette above the doorway, the great concave surface in the half dome of the apse, the triangular compartment of the vaulting, the long stretch of unbroken wall under the colonnade of the cloister, each offered a different problem, for in each the lighting, the form, and the position from which the design would be seen demanded consideration. The wish of Ghirlandajo that he might have the walls of Florence to paint is but one illustration of the zest which the artists found in great commissions. Even in the weakest epochs, as, for instance, in the last part of the fourteenth century, when the Giottesque tradition had lost its first meaning and great and original leaders were lacking, the painters still understood this decorative aspect of their work. The walls on which they laid their colours blossom like old gardens, in delicate tints, blue, pink, corn-colour, orange, lilac, and watery green. Each head of fair-haired saint and angel, with round face, pink cheeks, little mouth and long slanting eyes, is set against a great golden

disc like a big corolla and is supported by a slender neck like the fragile stem of a flower. These figures have an ethereal beauty which makes their heavenly wings and crowns seem wholly fit, and they shine forth from a setting more rich in gold and ultramarine even than Giotto's own. The artists of this period understood the nature of their commissions, to decorate walls; the greater men who followed them used similar opportunities, as we have seen, to express the highest and most sublime conceptions of form, of beauty, and of significance.

There came, indeed, a sad and solemn day when these gay painted walls were no longer the fashion, and many bright interiors were whitened like sepulchres to make place for mural altars or tombs to which great marble columns form the chief decoration. This was in the seventeenth and eighteenth centuries. In modern times the ancient faith has returned; frescoes long hidden and forgotten have been brought to light once more, sadly defaced, it is true, and sometimes more sadly restored. Some of the old precepts still have force, and the sojourner in Italy may discover in studying the ceiling of his room, embellished with festoons of fruit and flowers, or little "putti" cheerfully kicking their heels in the clouds, that the humble craftsman who painted this ornamentation has indicated the shadows in accordance with the position of the windows, thus observing a rule formulated in Cennino's book, and probably handed down from master to 'prentice since far earlier days.

CHAPTER III

Painting in Tempera

IN Italy before the High Renaissance, altar-pieces and all small pictures were usually painted in tempera. In this kind of painting the dry colour, a finely ground powder, is mixed for spreading with some medium or "tempera" which is liquid when used, but in drying adheres firmly to the smooth surface on which it is laid. The tempera most commonly used, and the one which modern experiments have proved to be the most serviceable, is a mixture of yolk of egg and water. White of egg was also used, and the juice of young fig shoots was sometimes added. The painting was done on a wooden panel prepared and smoothed with great care and covered with a thin layer of very fine smooth plaster, called "gesso." Cennino in his book gives minute directions for the preparation of the panel and for all the elaborate processes employed in a tempera picture.

Tempera and fresco were sometimes used on the same work because there were certain colours, the blues especially, which could not be applied to wet plaster, and these colours were added to a painting in true fresco after it was entirely dry. They were mixed with some tempera and laid upon a ground of another colour which had been

done in fresco. For instance, a ground of deep red was painted in fresco, over which when dry the costly blue called ultramarine could be laid in tempera. The great "Crucifixion" of Fra Angelico in the Convent of San Marco, Florence, has a strange sky of deep red, either because the ultramarine was never added or because it has fallen. This colour was highly esteemed both for its beauty and because of its costliness, as is shown in Cennino's full and careful instructions concerning its preparation, beginning with the choice of the lapis lazuli stones of which it was made. "Ultramarine blue is a colour noble, beautiful, and perfect beyond all other colours, and there is nothing that could be said of it but it will still exceed this (praise). On account of its great excellence I shall speak of it at length, and give you full directions for preparing it; and you must pay great attention to them, that you may gain honour and service from them. And with this colour, together with gold (which adorns all the works of our art) let everything be resplendent, whether on walls or panels." After largely fulfilling his promise to tell how to make it, he continues: "And bear in mind that it is a rare gift to know how to make it well. You must know also that it is rather the art of maidens than of men to make it, because they remain continually in the house and their hands are more delicate. But beware of old women."*

The panels for altarpieces in tempera were of various shapes, (see figure 1), and were usually set in an architectural frame-work of delicate

*Op. cit. p. 47; p. 50. (c. 62.)

workmanship. The composition required ingenious adaptation to the shape of the panel it was to cover. A polyptych, for example, was sometimes composed of a large central panel, and on each side of this several high narrow panels in each of which the full-length figure of a saint would be placed. Above these a row of shorter panels containing half-length figures, and across the bottom a row of long low panels, called the "predella," on which would be a design stretched out horizontally.

Figure 1.
SHAPES OF ALTARPIECES.
a. Triptych, with predella.
b. Polyptych.
c. Tondo.
d. Predella to single panel.

The design thus made to conform to the shape of the panel was drawn upon its smooth gesso surface with extreme care. The background or a part of it was generally overlaid with gold leaf and burnished. Many of the details, as the throne of the Blessed Virgin, the halos of the saints, the crowns, the weapons, patterns of brocade and border of robes, were set in low plaster relief, engraved or stamped, gilded and burnished. Without attempting to understand all these fine operations we can see that the design for a picture of this kind needed to be made wit'

great care in advance and to be strictly followed. It was difficult and laborious to make any changes. Everything was premeditated and was wrought out in exquisite detail and with lavish expenditure of time, of skill, and of patience. Except in the expression of the faces there was little room for momentary inspiration, and one is tempted to think that the slight and quaint stiffness of pose in many figures may have come from the constraint of fitting the head into a disc-like halo already prepared. The boyhood of many a painter, according to Vasari, was spent in a goldsmith's shop, and it is plain that the master-painter must often have had need of a handy and ingenious lad to help him with these tiny details, one who knew how settings for jewels should be made and who could lay and burnish gold-leaf.

In regard to the method of painting in tempera, Mrs. Herringham, the editor of Cennino's book, who has learned to use this medium with great skill, tells us that the shadows "were made by an under-painting of a greenish colour, which was allowed to show through the thin liquid colouring laid over it. And it is this under-painting, more skilfully employed by the later tempera painters than by the earlier ones, which gives, I am certain, the extremely illuminated shadow tints and the truthfulness of sculpturesque light and shade which underlie all their rainbow-like colour schemes, and I believe it accounts for the admirable way in which Florentine work especially 'comes out' in photography, which seizes on the

pale but correct monochrome on which the picture was built up."*

Some of the beautiful details which distinguish this method of painting are shown in plate 4, a detail from a picture of the "Annunciation" by Fra Filippo Lippi, now in the National Gallery, London. The panel is a lunette in shape and the whole design is indicated in figure 2. The whole

FIGURE 2. SKETCH SHOWING COMPOSITION OF FRA FILLIPPO'S ANNUNCIATION.

ground of the panel seems to have been laid in gold† and the painting executed upon this with rather thin transparent colour. The fair head of the Angel Gabriel, framed in its burnished halo, shines bright against the dark trees. He has great wings of peacock's feathers sweeping out under the curve of the lunette. He is clad in a mantle of golden pink over a robe of creamy white. The porch in which the Virgin is seated

*Op. cit. p. 200.

†I observed that an artist who was making in tempera a very beautiful copy of this picture was doing it on a gilded panel, and he told me that he was convinced that the original had been done in that way, that nothing else would give the luminous qualities of the yellow and rose tints.

Plate 4. Fra Fillippo Lippi: The Angel Gabriel.

Plate 5. Grivelli: Madonna and Saints.

is built of warm tinted marbles, yellowish red and pinkish gray. Over her chair and trailing on the pavement is a cloth of rich gold brocade edged with scarlet and gold. The Virgin herself wears a robe of a rosy colour and a mantle of light blue with an ornate border of gold. It is not a mere incident of sacred history that is here represented, but a kind of glorified rendering of the subject in which nothing has been spared which could add to the splendor; the marble palace, the garden full of flowers among which the angel kneels, the magnificent attire, and the glowing colours. "This Annunciation of Filippo's," says Mrs. Herringham, "may be taken as a guide in tempera technique. The effects are just what tempera can do; they are the natural beauties of the method."*

One who looks at a painting only for what is natural and real in its impression will entirely fail to enjoy a work like that illustrated in plate 5, "The Madonna enthroned between St. Jerome and St. Sebastian," painted by Carlo Crivelli and now in the National Gallery. It is the work of an artist who spent much of his life in little towns remote from great art centers and from the influence of progressive painters, and his vision of what a Madonna picture should be changed very little during the course of years. Beyond the suggestion of a tender relation between mother and child and of a child-like pose for the baby he seems to have cared very little for natural appearance or gesture. His whole zeal was lavished upon a rich and brilliant colour scheme

*Op. cit. p. 188.

and upon material beauty. His altarpiece must be judged for what it is, a piece of exquisite workmanship, colour, and finish. All the bright tints in the background, marbles, fruits, flowers, and brocaded hangings have a prevailing golden tone. The Madonna wears a robe of reddish yellow with a jewelled collarette, and sleeves of gold brocade fitted over a thin white fabric. Her heavy mantle is of dark blue embroidered in gold and lined with green. St. Jerome has a cardinal's dress of fiery scarlet; St. Sebastian is arrayed in a green doublet with gold sleeves and thin white undersleeves, his mantle is of cloth of gold lined with an old rose colour, his hose are of the shade called "ashes of roses," and his dainty shoes are fawn-coloured. His hair is of gold with a metallic sheen and stands out in relief like a wig of gilt bronze. Thus the whole panel shines with gold and its bright colours gleam like precious stones in a finely wrought setting.

Other examples of tempera painting illustrated in this book are the two little panels by Mantegna and Giovanni Bellini, (plates 10, 11), and the "Madonna and Child" by Botticelli (plate 13). Perugino's "Annunciation" (plate 9), which is in a dark little church in Fano, looks like a painting in oil, but he seems to have handled tempera with results so closely resembling oil that it is not always easy to say what medium he has used.*

Notwithstanding the necessary differences between the technique of fresco and of tempera, it was usual for every painter to practice both methods. He made himself an adept in the use

*Williamson, "Perugino," Chapter III.

of each medium, working at it until he had mastered all material difficulties and it had become to him a fluent means of expression. His experience often included also a practical knowledge of sculpture and of architecture and of the minor artistic crafts, and he found use for all that he knew. The workmanship in which he took so much delight was not an end in itself. His skill of hand was an instrument, obedient and expressive, through which he could reveal his ideas of visible beauty, the visions of his dreams, the aspirations of his soul. Just in proportion to his skill, the images which filled his mind found free and adequate expression.

In this brief discussion of the early methods of painting no attempt is made to enter into technical questions, which offer to the art student a fascinating field of investigation. The point of importance to the general student is the dependence of a painter on a thorough knowledge of all the processes of his craft and of their appropriate use and their possibilities and limitations. Especially is it desirable to emphasize the pride and joy which the artist felt in his technical skill and which he longed to make others observe and share. As a fine violin can be made only by one who so loves it that every bit of it is wrought with patient care and who works at it tenderly until it gives a satisfying tone, so the painter of an altarpiece fulfilled his commission with ardent zeal, never satisfied until the note of beauty thrilled his very soul. As Mrs. Herringham says, the "materials form an intrinsic part of the soul of the picture—not only of its body."

CHAPTER IV

Painting in Oil

DURING the early years of the fifteenth century, while the painters of Italy were executing delicate works in tempera like the lunette of Fra Filippo, a process of painting in oil colours was being perfected in Flanders by the brothers Van Eyck. When the possibilities of this new process were exhibited in their masterpiece in the church of St. Bavon, Ghent, certain evident advantages over the tempera process were revealed. The colour effects were richer and deeper, the varnish used with them gave a lustrous surface which increased the brilliance, and the colours themselves could be worked together and the tones blended with more freedom than was permissible in tempera. In some respects the fifteenth century Flemish way of using colours mixed with oil was not unlike the tempera method. A panel of wood was prepared, smoothed, and coated with plaster, as if for a picture in tempera, and the drawing was done on this smooth surface with very fine detail. The colours were spread rather transparently and with the utmost delicacy and finish. The process in its way seems to have been perfect, and paintings executed in this manner are as bright and glowing as if done but yesterday.

Plate 6. Hugo van der Goes: Adoration of Shepherds.

PLATE 7. GIORGIONE: SHEPHERD BOY.

The Ghent altarpiece, "The Adoration of the Mystic Lamb," sets forth the glories of heaven by means of every possible suggestion of earthly luxury and splendor. Brocades and velvets, furs and jewels, bedeck the saints and angels, the Blessed Virgin, and even the Eternal Father upon his throne. The textures are rendered with great truth, and the painters seem to have observed with the utmost attention and pleasure the way in which all these different surfaces reflect the light. This delight in costly and elaborate clothes was a marked enthusiasm of their age. "No mediæval or modern court, not even that of Paris in the days of the Second Empire, can have compared for magnificence of apparel with the court of the Dukes of Burgundy in the fifteenth century."*

The "Adoration of the Shepherds," by Hugo van der Goes (plate 6), illustrates the early Flemish method. The elaborate finish bestowed upon every detail of foreground and background, the flowers, the ears of wheat and the strands of floating hair, the twigs of the distant trees, and the details of the architecture have all been wrought out with impartial devotion. The colours of the costumes are very rich (see chapter vi).

Alert and eager for every new suggestion regarding technical processes, the Italian artists of this epoch showed their interest in this new medium by many experiments. Some of the painters succeeded in obtaining in tempera effects of colour so rich and deep that it is difficult to distinguish the work from oil; others combined the two methods, making the under-painting in tempera

*Conway, "Early Flemish Artists," p. 122.

and working over this with colours mixed in oil and spread transparently.* Although the Flemish method seemed perfect when first displayed in the Ghent altarpiece, like a flower suddenly full-blown, it may be that one of its chief attractions to the Italian painters was the promise which new things always hold of still greater and undiscovered possibilities. Adopting the new medium, they gradually abandoned the slow and elaborate Flemish way of using it for a manner bolder and freer. The Venetian painters especially delighted in the rich colours of oil, deeper and fuller than the tones of tempera. Just at the dawn of the High Renaissance, before Michelangelo and Raphael had wrought their wonders in fresco on the walls of the Vatican, Giorgione and Titian, the famous pupils of Giovanni Bellini, following and developing the manner of their master, in his day the greatest of the Venetians, began to use oil colours on wood, or more commonly on canvas, with that freedom of style and richness of result which distinguish the art of the High Renaissance.†

The first great painting done in the broad, free way which Vasari calls the "grand manner" was Leonardo da Vinci's "Last Supper," on the walls

*Ch. Dalbon, "Les Origines de la Peinture à l'Huile," p. 114. Williamson, op. cit.

† "A Venise, la toile (qui a sur le bois l'avantage de ne pas se fendre) avait, dés la fin du XVe siécle, presque complétement détroné le bois, comme Vasari l'a constaté dans la biographie des Bellin. On l'employait en outre parce qu'elle permettait de donner aux tableaux les dimensions que l'on voulait et aussi de les transporter plus facilement."

Müntz, "L'Age d' Or," p. 576.

of the Refectory of Santa Maria delle Grazie in Milan. This painting may be said to mark the beginning of the new age. It was finished in 1498. The influence of Leonardo's masterpiece was immediate and enduring, but a deterioration due to the method of execution was plainly discernible before many years and the experiment of applying oil colours to plaster walls was shown to be a failure. The painting remains, after countless disasters, the fortune of war and the indifference of peace, a monument of imperishable beauty like the shattered marbles of the Parthenon.

On the other hand, the method of Giorgione and Titian proved a greater and greater success, as years went by, and still today it seems to offer to the painter possibilities unfathomed. Some changes of fashion were the immediate result. For the altar the ancona of many panels (polyptych) gave place to a great composition spread out on a large sheet of canvas. For mural decoration, in Venice, canvas covered walls painted in oils were often substituted for fresco. The painters, inspired afresh, felt that they had great things to say, and the freedom and vigor of the new style exactly answered their need.

The "grand manner," indeed implied much more than a new set of tools and a new way of using them. It was achieved largely by a new way of looking at things.

The early painters had represented nearly every figure as if set directly before the observer and facing the light. All details were clearly seen and effects of relief were produced chiefly

by narrow shadows along the surfaces turning from the light and by the cast shadows which fell back, behind the figures and were in part concealed by them. The fifteenth century painters often betrayed an interest in other and stronger effects of light, but they seldom ventured to represent any important figure in a strong side light or as seen against the light. It seemed perhaps presumptuous or irreverent to place a saintly figure entirely in the shadow. But the painters of the new age saw things literally in a new light. They observed that in nature forms are revealed to us not by contours which mark them off from surrounding parts and not always by distinctions of colour, but far more by the effects of light. The study of the true relation between form, colour, and light became an enthusiasm. "The Shepherd Boy," by Giorgione, (plate 7) beautifully illustrates some of the results of this study. No line, no contour, is visible. The shape and relief of the features is given by the delicate and subtle placing of the light and dark tones and their gradation. The direction from which the light falls is easily determined. Details about the mouth and eyes are lost in enveloping shadows and the relief of the nose is indicated by a long shadow falling aslant over the lower part of the face and varying with its modeling. The cheeks and the neck in the shadows are quite as dark as the hair, and in the enveloping shadows all details are indistinct or quite lost. The composition could not be truly shown in a linear diagram. It is determined by masses of light and dark, their relation and distribution. Fully to understand

the results of this change of treatment this picture should be compared with plate 4. One may draw nearer to an appreciation of Giorgione's ardent study of light and shade (chiaroscuro) by studying a living face in the same way, experimenting with the model until the true pose of the head and its exact relation to the light are discovered. In Giorgione's picture the boy's hair and face are of different colours, yet where the face in shadow is framed by the hair these two colours become of the same value and form one mass. The boy's nose is doubtless of one colour throughout, but the light has divided it into two masses, a plane lighted fully and directly and a plane turned from the light and thrown into strong shadow. The experiment with the model will show that in nature also two distinct colours of the same value form one mass and an expanse of one local colour partly in light and partly in shadow forms two masses. To perceive this is to take a first step toward an understanding of the "broad manner" of painting. The Venetian painters delighted in the infinite variations in the form and depth of shadows cast across parts of the face or body and conforming to its modeling. The shadow cast by hat or hair upon the face, the shadow cast by the arm across the breast, or, as in this instance, the shadow of a nose across a drooping mouth and chin, had an irresistible appeal, and to keep the effect of the same golden flesh tone through high light, half-tone, and shadow was a problem of entrancing difficulty.

As the interest in the power of light and the mystery of shadow developed it became more

and more the fashion to use light for the strongest accents in the picture composition and to surround the light by darks of much greater extent. The composition was often built up, as in this illustration, by one important light set in a great mass of dark and sustained by some smaller or less marked mass of light which might be called the echo. The dark parts were usually painted with thin and rather liquid colour through which the grain of the canvas often shows. The lights on the contrary, were laid on in thick masses of pigment in which the brush work is clearly visible. The modeling of half-tones was in some parts very boldly treated, in others it was extremely subtle. The work has a spontaneous character in marked contrast to elaborately planned designs of the earlier times. One feels the excitement of sudden inspiration; every brush stroke is creative.

Of the other examples of oil painting here given, plate 15, "The Entombment," by Titian, and plate 19, "Don Balthazar Carlos," by Velasquez, are, like the "Shepherd Boy," on canvas. Andrea del Sarto's "Pieta," plate 16, is on wood, as are also the two little Dutch pictures, plates 17 and 18. The effects of colour and of chiaroscuro which they reveal are discussed in the appropriate chapters. All illustrate the fluent results, the easy modification of design, the gradual development and accent of one part and subordination of the rest which is possible in this medium. They vary greatly in size: the "Philosopher" of Rembrandt is about eleven by thirteen inches; the portrait by Velasquez is six feet and two

inches by three feet and seven inches; and the altarpiece by Titian is about four feet by seven.

Even as late as the seventeenth century the relation of master and 'prentice still existed, and the 'prentice was taught to grind colours, to prepare his master's palette and canvas and to paint minor parts of his master's pictures or to make copies of them. Because of this training the early works of a painter often closely resemble those of his master.*

*See Burlington Magazine, 1905, "The Life of a Dutch Artist in the Seventeenth Century," by Dr. W. Martin.

ENTHUSIASMS

"All great art is praise."

Ruskin.

CHAPTER V

Ideals of the Trecento

THE greatest painters of the fourteenth century, or the "trecento," as it is called in Italy, belong to its earliest decades. Giotto of Florence and Duccio of Siena at the very beginning of the century produced masterpieces which revealed how great was the art they practiced, how superior to mosaic as a means of expressing beauty of feeling and of action and of combining with pictorial subjects decorative schemes, rich and splendid in effect. To understand these early works, to look upon them not simply as promises of something greater to come, but as having in themselves both dignity and beauty, it is important to grasp as clearly as possible the purpose which the painter had in mind, his own way of solving the problems which the nature of his commission demanded.

The greatest commissions for which a painter of the fourteenth century in Italy dared hope were for church and chapel decorations in fresco and for altarpieces in tempera. The subjects desired for these required much iconography or picture story-telling, and the imagination of the painter was guided and inspired by the need of gratifying these demands. An artist is usually both ingen-

ious and enthusiastic and he finds some happy way of turning his commission into something which he is longing to do. In story-telling pictures, figures are necessary, and some kind of setting for them, either outdoor or indoor, that is, either landscape or architecture. The perception of those things in a story which are properly pictorial seems to have been intuitive to an old Italian painter. Indeed, from the earliest dawn of Christian art in the catacombs both painters and sculptors devoted their talents to the telling of stories. "Pictures," said one of the church Fathers, "are the books of the simple." One peculiar charm of early work, never to be overlooked, is the ingenuity shown by the artist in choosing those suggestions of the story which could be adapted to his own art. The best artists even in the rudest times did more than this. They conceived the subject grandly, and with more than its historical significance, and they worked out this conception into a noble design, forming or contributing to a fine scheme of decoration.

By analyzing a few examples of trecento painting, by observing the treatment of figures, of landscape, and of bits of architecture in the works of Giotto and Duccio and of their followers, one comes into closer touch with the prevalent ideas of the time in regard to the art of painting and learns to recognize the personal view of these artists, their likenesses and differences.

Some of the characteristics of Giotto, certain traits which gave him so powerful an influence on painters, are shown in plate I, a picture illustrat-

ing one incident in the story of the life of the Virgin, "The Return of Joachim to the Sheepfold." The essentials of the subject are presented simply and directly. Without any familiarity with the story, we should still know that an old man is entering on the scene, lost in deep and sad thought, that the young shepherds are respectful and wondering, and that the little dog is glad. The same masterful simplicity is used in indicating the characteristic differences in pose and appearance between youth and age, and the effect produced by action and emotion upon the heavy clothing. If we meditate upon the story from a painter's point of view, we perceive how Giotto chose those things in it which are truly pictorial and which can be told without words.

Perkins says, in speaking of Giotto's mastery of significant action and gesture: "We can bring to mind no other artist who can be said to have accomplished as much as did Giotto, at so wonderfully slight an expenditure of means. The direct simplicity and significance of every line and touch, of every movement and gesture, of every detail and of every spot of colour, cannot escape the observation of any serious student of Giotto's art. Nor does there exist a single genuine creation of the master's brush which does not possess, to a greater or a less extent, this same marked spirit of concise expression."*

To realize the fitness of this grandly simple treatment one should remember that each of these painted scenes was a part of a vast design, that its place upon the wall was far above the eye, and

*Perkins, op. cit. p. 140.

that any reliance upon fine details and delicate finish would have been inappropriate and misplaced. Pose and gesture reveal emotion as truly as facial expression and are observed from a greater distance. To Giotto clothes, even the heavy formless garments in which his figures are clad, become a part of the wearer and betray his feelings. To understand and follow the thought of Giotto, it is necessary to notice unconscious attitudes and gestures, and the way in which feeling, action, and habit affect the body and the clothes which cover it. A child's little garment, for instance, in the dainty freshness of morning speaks chiefly of the care of mother and nurse, but before night a record is imprinted upon it, its wrinkles, rents, and stains are witnesses to the actions, the emotions, the joys and sorrows, of a day of quivering life. The artist is constrained to choose visible signs like these to signify the inward and spiritual, the life of the soul. His one means of expression is "the look of things." Perkins thus sums up the characteristics of Giotto shown in this great series of frescoes: "Eminently a naturalist, in the highest meaning of the term, his work is equally removed from the stiff conventionality of his Byzantine predecessors, and the trivial and photographic realism of a later age. His was an idealized naturalism, one which aimed at the expression of Nature's deeper truths, far rather than at the exact reproduction of her more obvious outward details."* Vasari in his day partly understood this. He says: "Giotto has indeed well-merited to be called the disciple

*Perkins, op. cit. p. 139.

of nature rather than of other masters; having not only studiously cultivated his natural faculties, but being perpetually occupied in drawing fresh stores from nature, which was to him the never-failing source of inspiration."*

Vasari's appreciation of early works is indeed one of his greatest charms. The taste of his time, the latter part of the sixteenth century, would hardly lead one to expect from him so keen an admiration for the natural and simple. He says, in describing Giotto's frescoes at Assisi: "Among other figures that of a thirsty man stooping to drink from a spring is worthy of perpetual praise; the eager desire with which he bends towards the water is portrayed with such marvellous effect that one could almost believe him to be a living man actually drinking." This keen observation of natural, unconscious gesture and action of people and of animals is constantly found throughout the work of Giotto. The happy little dog who runs to meet Joachim, the hateful little beast who snaps at "Poverty," the plodding donkey and the awkward little foal, have been observed with sharp eyes.

Another example of fourteenth century figure painting is given in plate 8, "The Dream of St. Martin," one of the scenes from the life of this saint painted by Simone Martini (see chapter II). Simone has thought out a pictorial way of indicating the essentials of the story and the feelings of the different characters, the profound sleep of the young soldier, the gentle sympathy of the attendant angels, and the confident and loving gesture

*Vasari, Blashfield Edition. Vol. I, p. 56.

of Christ. These feelings he has managed to indicate without losing his chance to use gay colours and gold. He puts more expression into the faces than did Giotto. In his designs for garments, hangings, and coverings he has found means to gratify a taste for rich and varied patterns and colours giving the gorgeous effects in which he always delighted, though in this instance they seem hardly appropriate to his subject of rough soldier life. In all these scenes the soldiers and angels alike have golden hair and pink cheeks, and here, as in his other works, he insists upon details of pattern in stuffs, brocades, weapons, trappings and saintly attributes which break his design into bright patches of colour.

The incident here illustrated is thus related by Mrs. Jameson: "It happened one day that St. Martin, on going out of the gate of the city (Amiens), was met by a poor naked beggar, shivering with cold; and he felt compassion for him, and having nothing but his cloak and his arms he, with his sword, divided his cloak in twain, and gave one half of it to the beggar, covering himself as he might with the other half. And that same night, being asleep, he beheld in a dream the Lord Jesus, who stood before him, having on his shoulders the half of the cloak which he had bestowed on the beggar; and Jesus said to the angels who were around him: 'Know ye who hath thus arrayed me? My servant Martin, though yet unbaptized, hath done this!'"*

Landscape painting, like figure painting, was developed by the demands of story-telling pictures.

*"Sacred and Legendary Art," Vol. II, p. 706.

It was indeed a child of old Mother Necessity. The painter was forced to invent some suitable setting for his figures, and certain incidents required that this setting or background should show some bit of open country. In early paintings and reliefs the landscape is always subordinate in interest to the figures and is often hardly more than a hint or symbol, as rough and summary perhaps as the background used to indicate the place in some scene of a miracle play. There were certain incidents, as that, for instance, shown in plate 1, which needed a more definite indication of place. The shepherds and their mountain sheepfold are a part of the story. Giotto had a very simple way of showing a mountain region by the profile of hills against the sky and a few scattered trees upon their slopes. The figures stand in front of this setting almost as if moving across a stage to which it forms a background. There is a feeling of space, of air, and of distance behind the figures, but the eye is not drawn back to it. The interest centers wholly on the actions and emotions of the figures.*

The story of Giotto's life and of his journeys shows that he must have been familiar with many of the most beautiful mountain regions of Italy, must have known her olive-clad hillsides, her wide valleys, her clear limitless vistas. But from this "inexhaustible source of information" he took only what he needed, a few cliffs and a few trees, and these he expressed in their simplest terms. This desolate and almost treeless mountain side

*See J. Guthmann, "Die Landschaftsmalerei der Toskanischen und Umbrischen Kunst," Erstes Kapitel.

records perhaps a memory of the dreary chalk hills still used in Tuscany as pasturage for sheep and goats.

Duccio of Siena used landscape backgrounds nearly as simple as those of Giotto. His trees are darkly silhouetted against a golden sky and the hills are sharply outlined in a manner not unlike Giotto's, but there is more connection suggested by broken country between the foreground and the background, and in this intermediate region some of the figures are placed. They are hardly far enough back to be said to occupy the middle distance. Simone Martini in his portrait of a famous captain of his day, whom he represents riding along from a camp in a valley to a city on a hill, Ambrogio Lorenzetti in his frescoes in the Palazzo Pubblico of Siena and other painters in the Campo Santo of Pisa, gave landscape a more important role and set a fashion which was followed with enthusiasm. The later painters of the fourteenth century invented quaint ways of suggesting much wider stretches of country such as spread out before the eye in the clear Italian atmosphere. Some of the great frescoed interiors, the work of these later "trecentisti," as for example the Spanish Chapel in Santa Maria Novella, Florence, are like long descriptive poems. Nothing can happen until we have been told exactly where it happened. Guthmann says that in the representation of landscape the scholars of Giotto entirely misunderstood their master, who always kept his scenery the handmaid of the action. The wide landscape in these later frescoes is made up of many details enumerated with the

interest a child might show in the objects which belong to his toy village or the things he sees as he goes out to walk. The scale of different objects and their probable distance from the eye is hardly considered; the topography is complicated and not very reasonable, and the interest of the observer is engaged by a variety of successive attractions instead of receiving a single and powerful impression. There is no suggestion of

FIGURE 3.

a. Roof of Arezzo, from the fresco by Giotto in Lower Church of St. Francis in Assisi.
b. Roofs of Assisi, from a photograph taken near the Church of St. Francis.

the effect on the outdoor world of the conditions of weather or season and rarely any hint of the time of day. Thus from its inception in the mind of the artist this kind of landscape painting differs wholly from modern work, in which the painter has taken for his theme a single and passing aspect of nature.

A hint of Giotto's method of dealing with the architectural setting often required for his story-telling subjects is illustrated in figure 3. The sketch marked (a) is drawn from Giotto's picture

of St. Francis driving the Demons from Arezzo, one of the scenes in the life of that saint which form part of the frescoed decoration of the Upper Church of St. Francis at Assisi, and (b) is a sketch of a bit of Assisi drawn from a photograph taken in the neighborhood of the church. Both show the crowded houses and the slender towers and little belfries characteristic of the small hill towns of Italy, built on steep slopes before the days of grading and hardly changed since mediæval times. The similarity is not such as would indicate that Giotto sketched from nature, but it seems rather to show that for suggestions for the town he wished to paint, he looked in going to and from his work at the town in which he was living and thus got the hints he needed. He was interested in the construction of buildings and in the perspective required for their representation upon the flat wall; he was a fine architect and understood perfectly the beauties of Italian Gothic; he often indicated the materials and decorations of the buildings he introduced, yet he was satisfied when he had suggested the place of the action. This suggestive treatment of architectural setting gives to the scenes in which it appears a certain unreality. It is not always readily understood by those who, judging from more modern work, feel that the setting ought to create an illusion. Giotto's way is not to deceive the eye but to stimulate the imagination.

A hint of the trecento method of representing an interior is given in the sleeping room of the young soldier Martin in Simone's fresco (plate 8). The linear perspective would bear no tests but

Plate 8. Simone Martini: Dream of St. Martin.

Plate 9. Perugino: Annunciation.

it is suggested with enough cleverness to give an impression of depth. One feels that the painter was more interested in the chance given by this interior for the display of rich ornamentation than for the opportunity he might have found for producing an effect of space and air behind the figures. Simone loved brocades and embroideries and plaids, any device for bringing together a variety of pleasing colours, and thus even in this scene of soldier life he has indulged his taste by spreading a plaided coverlet upon the bed, for which he has also provided dainty hand-wrought linen.

In the works of the later "trecentisti" the architecture is treated in an easy-going manner like the landscape. The buildings seem to lack solidity and there is scarcely a suggestion of the nature of the building material. As to the linear perspective, the word "intuitive," which has been applied to the perspective method used in Pompeiian frescoes, would be equally applicable to the queer little edifices here represented. The same easy, fluent treatment is bestowed upon all accessories. The world created by the painter needs to be accepted without challenge. The charm of it lies in part in its unreality. Along the roads and hillsides of a pleasant dreamland move frail beautiful beings who seem to belong perfectly to the enchanted region in which they are set. We are invited to follow them up and down the walls and to read the story of their lives with every detail carefully enumerated. A geologist might scoff at the mountains, a mathematician at the perspective; archangels and dragons

are as much at home here as fairies in fairyland. Only occasionally among the works of the later trecentisti do we get glimpses of that earnest spirit of investigation and experiment, that devoted study of nature and of natural appearance, which marks the beginning of the next century. In wealth of ideas, however, these early painters nearly equalled their successors; ideas often full of picturesqueness and sometimes of deep poetic feeling.

The interest created in the study of landscape and the possibility of reproducing with the brush the appearance of wide stretches of country was after all no slight contribution to the art of painting. This early landscape painting, so childish and quaint with its toy houses and other charming absurdities, gave place in the succeeding age to a more mature and dignified representation of outdoor nature.

The best works of these later trecentisti combine the qualities of the schools of Florence and of Siena, and although the masterful simplicity of Giotto is wanting and the extreme sensitiveness of Simone Martini, they have great decorative beauty, picturesqueness, lovely colour, and delightful fancies.

All the great paintings of the fourteenth century are religious in purpose and in subject, yet they present generally the popular rather than the ecclesiastical aspect of religion. Painters are more impressed by what they see than by what they hear, and it may well be that what seems most purely ecclesiastical in the great religious compositions was made vivid to the imagination

of the painter not by any doctrinal teaching but by some gorgeous ceremony. He touched church dogma with the same light touch with which he ventured to approach science, literature, and all learning, taking from each great theme some pictorial suggestion which he could use in his work. Formal composition, strongly centralized, was set before his eyes at every great church function and at every courtly pageant. He had but to combine features of these gorgeous shows and to add a few imaginative touches for his idea of the Court of Heaven, of the Judgment-seat of Christ. The figurative language of the Holy Scriptures and of the solemn anthems occurring repeatedly in the church services could furnish him with suggestions for this imaginative part. Ideas which to us seem almost ineffable, scarcely to be expressed even in the mystic language of poetry, the early painter chose with absolute simplicity and no consciousness of irreverence as a fitting theme for his brush. Such imagery may be very familar to us through the words of scripture and of ancient and modern hymns, and yet the pictorial aspect of it seems to depart with childhood. One or two instances may show this. Take for example the hymn beginning:

"Ten thousand times ten thousand
In sparkling raiment bright,
The armies of the ransomed saints
Throng up the steeps of light."

The multitude, the "sparkling raiment," the "steeps of light," for these conceptions the early

painter wanted a beautifully prepared panel or a big wall. And when we read the ancient hymns it seems as if the painter might have had the very words in mind. For instance, the expressions used in the hymn which in one of the translations is known to us as "Mother dear, Jerusalem," seem to be illustrated in the old paintings in every detail; "the gardens and the gallant walks," the "towers and the pinnacles," the flowers, the Tree of Life, the angels, and even the "King that sitteth on the throne in His felicity."*

The events of sacred history which the painter was called upon to portray he may have seen set forth in mystery or miracle play, and had he tried he might never have been able to free his mind of some preconceived notion regarding the appropriate treatment of each important subject. Thus the ideas to which he gave form and substance were popular ideas and he made himself understood by the people of whom he was one.

*In Prof. Von Mach's "Outlines of the History of Painting," published since this was written, the author has chosen the same hymn as an illustration of the fervor found in the works of Fra Angelico, one of the greatest artistic successors of these later "trecentisti." This close relation between the imagery of religious poets and painters has, of course, been often observed.

CHAPTER VI

Enthusiasms of the Quattrocento

"Grâce à l'opiniâtreté admirable des peintres du XVe siècle, grâce à leurs investigations précises, grâce à leurs initiatives hardies, les herureux génies du siècle suivant allaient pouvoir bientôt grandir à leur aise et s'épanouir librement dans un milieu merveilleusement préparé. Chers et vaillants ouvriers de la première heure, si sincères, si actifs, si originaux, est-il possible d'avoir pour vous trop de respect, de sympathie et d'admiration?" *Lafenestre*, "*Peinture Italienne*," p. 135.

THE spirit of the fifteenth century, or the "quattrocento," as it is called, in Italy, has often been characterized by the adjective "youthful." This spirit is clearly shown in the art of the quattrocento, an art filled with the zeal and fire of youth, youth's boundless ambition and self-confidence, restrained and dignified by the earnest desire and search for truth that often distinguishes the dawn of a noble manhood. The change from the fourteenth century manner was gradual, like the growth of youthful intelligence, yet marked by sudden outbursts of impatience at old ways, by the eager investigation and the daring experiment which indicate the development of early genius.

In the early part of the century the commissions received by painters differed little from those

of the previous period. There was the same demand for frescoed walls in churches and chapels and for altarpieces in tempera, for formal compositions and story-telling pictures, all religious in subject.

The impatience with old ways was felt by the artists themselves rather than by their patrons. The general similarity in the purpose and in the style of the work makes clearer a change of interest on the part of the artist. Painters and sculptors alike revolted against the gentle and delicate manner of figure drawing which marks the art of the later trecentisti, and, thrilled by the example of the sculptor Donatello, the painters took up the study of drawing with vigor and delight. It was their pride to master the most difficult problems of figure drawing. Any artist who achieved a wonderful bit, strong and correct, could count upon admiration and praise from his fellow craftsmen. They all exulted in the difficulties of foreshortening, studying the appearance of the body in the most complicated positions and from every possible point of view. Their interest extended from the study of the appearance to the study of the structure of the body, its bony framework and system of muscles, and the changes produced by action upon the form and position of its various parts, a study called in studio phrase "artistic anatomy." They observed the characteristic form of the nude body in all its changes and modifications of shape and proportion from babyhood through childhood, youth, maturity, and old age. The beautiful, the ugly, the tall, the short, the fat, the emaciated, the

deformed; the peasant, the scholar, the courtier; humanity in all its possible shapes, from ideal beauty such as angels might wear to the most horrible distortions of evil fit to clothe the powers of hell. And through this body, so fearfully and wonderfully made, the painters felt the struggling soul, moving its strange mechanism and spurring it on for good or ill. With so much to be learned these masters of the new age scarcely needed the injunction of Cennino, "to draw always, holidays and workdays."

The development of portrait painting in this period resulted in part from this keener study of human nature and of the visible marks of character and personality, and from the attainment of skill to render these with accuracy.

Another natural result of the growth in observation and in ability to record impressions by means of the brush is seen in the increased beauty and truth of the landscape backgrounds. The painters studied the actual appearance of mountains, trees, sky and clouds, and began to note the changes due to the season, the time of day, and even of the weather. Fra Angelico, as Berenson observes, "was among the first to communicate a sense of the pleasantness of nature."* His back-grounds show the difference between the nearer and the more distant mountains fading in the perspective of the air, he notes the blossoming fruit trees in springtime, the hot haze over the lake in summer, the clear silhouette of various trees against the sky. Gentile da Fabriano in his

*Berenson, "The Florentine Painters of the Renaissance," p. 26.

beautiful "Adoration" in the Academy, Florence, has suggested many characteristic aspects of Italian scenery, and in one of the tiny predella panels, representing the "Flight into Egypt," he has made a most interesting attempt to show sunlight on the hills. Each of these painters, although he learned from nature, borrowed from her rather than copied her. He was in a sense a landscape gardener, setting out his trees and laying his paths according to some idea of his own, and with a peculiar liking for anything exotic and strange. A bit of quattrocento landscape is shown in plate 2; the hillsides, with formal gardens, villas and little towns with many towers on the tops of the hills, are very like the slopes about Florence; the slender cypresses and flat umbrella pines Benozzo might have seen every day, and the palms also perhaps in the palace gardens. He found the Florentine country suitable enough for his idea of Palestine and beautiful enough for Heaven itself.

The difficulties of landscape painting were gradually overcome by means of fresh and varied experiments. Pure landscape pictures belong to a later age, but in the quattrocento backgrounds one finds a keen appreciation of the beauties of the outdoor world. Fra Filippo loved dark groves and little mountain brooks. In our illustration, plate 4, a part of a shady garden is seen. Perugino and Pinturicchio loved the open valleys and far distances of their gentle Umbria, its slender trees and winding rivers and long ranges of hills which seem to stand apart in order that one may see down the valley to its farthest end.

Pinturicchio often closes his vista with a blue sea line. One of Perugino's landscapes, very like the Tiber valley as it appears near Perugia, is shown in plate 9. He often chose the twilight hour with its clear afterglow, when the slender trunks of his little trees make clear cut lines in slightly varied and rhythmic repetition against a golden sky and far blue hills, (see figure 4.)

FIGURE 4.
Perugino's Fresco, Sta. Maria Maddalena dei Pazzi, Florence.

The landscape backgrounds of Mantegna and Giovanni Bellini in their pictures, plates 10 and 11, show an interest in the strange and unusual rather than in the ordinary features of country. Both pictures represent "Gethsemane," and there is a general similarity between the designs. The painters were brothers-in-law, and in early life, when these pictures were painted, they had a marked influence upon each other. It is thought that each took the first idea of his design from a sketch by Jacopo Bellini,* the father of

*Kristeller, "Andrea Mantegna," p. 165.

Giovanni. Both have represented the "Mount of Olives" as a bare strange cliff, like some of the queer formations in remote mountain regions, instead of choosing hillsides planted with great olive trees so common in nearly all parts of Italy. But although they seem to be doing the same thing in the same way, and possibly they thought that they were, Mantegna has lavished his work upon the curious rock formations, upon the architecture of the distant city, and upon foreshortening of the foreground figures, that is, upon problems of drawing, and Giovanni Bellini has made his picture a study of light and colour, its greatest beauty being the rosy glow of the sunrise. The soft light floods the country, shines rosy pink upon the city walls and streams upon the figures of the Saviour and of the sleeping apostles, casting long slanting shadows. Thus each painter was coping with those difficulties which most interested him, insisting, as it were, upon that part of the world of sight in which he most delighted. Their later works show how each won distinction in his own realm; for Mantegna is counted among the most powerful and accurate draughtsmen of his or any age, and Bellini ranks among the first of the great Venetian colourists. This independence of individual painters who are yet alert to all that is best in the work of their comrades and masters is a marked characteristic of the quattrocento.

It was not uncommon at this time for an artist to be skilled in various branches of art, but even when this was not the case there was much practical co-operation between architects, sculp-

Plate 10. Mantegna: Gethsemane.

Plate 11. Giovanni Bellini: Gethsemane.

tors, and painters, and the painters, through this good fellowship, were kept in touch with every changing style. This is clearly shown in architectural details which appear in the paintings. One can trace in them the gradual change from Gothic to early renaissance architecture at the beginning of the century, and the transition from the early to the high renaissance style of building as the century drew to its close. The materials used in building, the characteristic decorations, festoons of fruit and flowers carved in high relief, medallions in low relief, and niches for statues, are reproduced in the paintings with fullest detail. In all these matters the painters learned of the architects and sculptors and immediately found a use for every new fashion. A recent critic* has shown how Fra Angelico in his Madonna pictures designed the heavenly throne of the Blessed Virgin according to the latest ideas in architecture as practiced by Michelozzo Michelozzi and other architects of the day. Plate 5 shows Crivelli's interest in the coloured marbles so largely used in renaissance architecture, and the loggia in Perugino's "Annunication," plate 9, is designed according to the prevailing fashion of his time.

The correct representation of buildings was made possible by a better understanding of the laws of linear perspective than the trecentisti had attained. The difficulties of this subject were as exciting and delightful as those of foreshortening; a long arcade, a pergola, the façade of a palace, or the vista of a city street was in-

*Langton Douglas, "Fra Angelico," Plate 29 (a and b), pp. 66-68.

troduced into the picture, apparently for the pleasure of drawing it. Paolo Uccello was even unduly carried away by the fascination of these problems. "He laboured, in short, so earnestly in these difficult matters," says Vasari, "that he found means and fixed rules for making his figures really seem to be standing on the plane whereon they were placed; not only showing how, in order manifestly to draw back or retire, they must gradually be diminished, but also giving the precise manner and degree required for this, which had previously been done by chance, or effected at the discretion of the artist, as best he could."* And Vasari also tells that Donatello reproved this excess of zeal: "Ah, Paolo, with this perspective of thine, thou art leaving the substance for the shadow."

In the meantime an experiment of far greater importance was being tried by the youthful Masaccio. In that dark little chapel which he has made famous he was studying the mystery of light and shade, or, as the Italians call it, "chiaroscuro." He determined the relation of each figure in his composition to the imagined source of light, and he made the light fall upon the figure in a way to throw a shadow over part of it and then beyond it so that it seems to take its place in space, free and solid. His observation of the manner in which details are lost in any part over which a shadow falls opened the way to a broader style of painting. Painters were quick to perceive the superiority of Masaccio's work, but it took them a long time to learn his secret. In its

*Vasari, Blashfield Edition, Vol. I, p. 178.

simplicity and freedom from complications Masaccio's work resembles that of Giotto, and he is also like Giotto in his keen observation of characteristic attitudes and gestures. In the figures of Adam and Eve (plate 12), fleeing in shame, in sorrow, in despair, he seems to have thought how such emotions might be betrayed by beings who felt them for the first time and had never learned through experience any concealment or self-control. The esteem of painters for this gifted boy is indicated by Vasari, who writes thus of one of the other frescoes in this chapel:

"In the picture which represents St. Peter administering the rite of baptism, there is a figure which has always been most highly celebrated: it is that of a naked youth, among those who are baptized, and who is shivering with the cold. This is in all respects so admirable and in so fine a manner, that it has ever since been held in reverence and admiration by all artists, whether of those times or of a later period. This chapel has indeed been continually frequented by an infinite number of students and masters, for the sake of the benefit to be derived from these works, in which there are still some heads so beautiful and life-like, that we may safely affirm no artist of that period to have approached so nearly to the manner of the moderns as did Masaccio. His works do indeed merit all the praise they have received, and the rather it was as by him that the path was opened to the excellent manner prevalent in our own times; to the truth of which we have testimony in the fact that all the most celebrated sculptors and painters since Masaccio's day have

become excellent and illustrious by studying their art in this chapel."*

One may best understand the worth of Masaccio's discoveries in regard to chiaroscuro and the reason for his great influence on his contemporaries and successors by observing in nature the effects in which he was interested; by noting for example the way in which the light falling strongly from one side on a face or figure throws a part of it into shadow, how the depth of the shadow is determined by the relation of the object to the source of light, and how the form of the shadow is determined by the shape of the object which casts it and the shape of the surfaces on which it falls. By reproducing on a flat surface the true form and depth of shadows the painter may give to his figures a third dimension as real to the eye as a sculptor could make upon his solid block.

Masaccio's influence was like some seed which requires many seasons before it can yield its fruit. It grew at first with little cultivation because the artists were so fully engrossed in other exciting matters. An enthusiasm shared by all the great masters of the quattrocento was attainment of skill in drawing, and especially in the power of truly representing the effects of foreshortening. Far from evading the difficulties of this problem, they delighted in it. They posed their figures expressly for the pleasure of coping with it.

In the dome of the Church of the Holy Apostles in Rome Melozzo da Forlì painted a figure of Christ ascending toward heaven, drawing it as it would appear if seen from below. This figure

*Vasari, Blashfield Edition, Vol. I, p. 241.

excited the greatest admiration on the part of the artists. Vasari, more than a century later, writes concerning Melozzo's foreshortening that this quality is "obviously apparent in the Ascension of Jesus Christ, whose figure is seen in the midst of a choir of angels, by whom he is borne to heaven. In this picture the figure of the Saviour is so admirably foreshortened, that it seems to pierce the vault, and the same may be said of the angels who are floating in various attitudes through the fields of the air. The apostles, who stand on the earth beneath, are in like manner foreshortened so well, in the different attitudes given to them, that the work was then, and continues to be, greatly commended by artists, who have learned much from the labours of this master."* The accompanying angels with instruments of music have recently become well-known and have a certain popularity. They were intended to be seen from below, and photographs of them hung low on the walls of rooms present a strange appearance and lead one to wonder whether they signify any true appreciation of what was in the painter's mind. Indeed, no true appreciation of the works of the quattrocentisti is possible to those who never notice in nature the ever curious and interesting effects of foreshortening. The few illustrations here given show how each painter worked out some problem of this kind.

*Vasari, Blashfield Edition, Vol. II, p. 112.

See Steinmann, "Die Sixtinische Kapelle," Band I, p. 84, for description of the work.

The "Ascending Christ" is now in the Quirinal Palace, and the angels are to be seen in the Sacristy of St. Peter's.

By way of experiment one might study the head of the little Christ-child in Botticelli's picture, plate 13, and work with some child model until a similar pose is found, one in which the eyes are upturned, the end of the nose uplifted enough to half conceal one eye, and the parting of the lips marked by a line curving strongly downward at the corners and up in the middle. Even students who have no knowledge of drawing may make many interesting discoveries during the course of such an experiment and may understand better how faithfully Botticelli observed the forms of the downcast eye of the mother and the upraised eye of the child. The heads in Signorelli's fresco also suggest many interesting experiments which may be tried with a model.

Pictorial composition at this period is a sort of compromise between the formal, decorative arrangements of the trecento designs and the informality of nature. There is enough of careful planning and of repetition to suggest some of the more elaborate verse forms in which beauty of structure is absolutely necessary though it may somewhat modify the expression of deep feeling. This well-ordered and well-balanced composition contributes an atmosphere of serenity and repose even to works executed by artists of ardent and excitable temperament. In the works of Perugino the feeling for order and rhythm is one of the chief beauties, as is shown in plate 9 and in figure 4; in the works of Pinturicchio and Filippino Lippi it acts as a wholesome restraint.

A desire for perfection in design and in execution often led the painter to repeat some favorite

subject, each time solving the difficulties of his theme in a new way. Fra Angelico, for example, painted the Annunciation many times; in every case he altered slightly the pose of the angel and of the Virgin, always trying to give to Gabriel more splendid attire, more haste, more reverence, and to Mary more wonder, more surprise, more humility. Mantegna has a number of little pictures of the Madonna in which he has represented the baby Christ as just falling asleep, a theme

FIGURE 5.

STUDIES OF INFANT SLEEP. MANTEGNA.

a. Madonna and Child, Carrara Gallery, Bergamo.
b. Madonna and Child, Poldi-Pezzoli Gallery, Milan.
c. Madonna and Child, Kaiser-Friedrich Museum, Berlin.

which he seems to have studied repeatedly from life (see figure 5).

The inventive powers of any one of these painters never seemed to falter, his imagination never wearied. He designed rich brocades for robes, and patterns in gold and jewels for the borders, embossed armour and weapons, angels' wings and crowns, everything, in fact, which could give splendor to the apparel of men and of angels. No information came amiss to him. He shared with the learned men of the time an

enthusiasm for ancient works of art and of literature, and though for the most part Christian subjects only were demanded of him, he introduced, wherever he could find room, triumphal arches, picturesque ruins, broken statues, and trophies made up of ancient armour and weapons. He made a place for books and manuscripts and found chance to show his knowledge of classic stories and myths. The newer fields of knowledge too furnished a harvest for his imagination. For the flora and fauna of far regions, for foreign costumes and imported treasures, for all picturesque suggestions, in fact, brought before him by scholar, scientist, or adventurer, the painter found a use.

The influence of the increased interest in ancient classic art is shown in the attention given to the study of the nude. This is seen in Masaccio's Adam and Eve and in the noble torso of the Christ in Piero della Francesca's great fresco of the "Resurrection." This interest is illustrated in the work of Fra Angelico in the fine drawing of the Christ in his great fresco of the "Crucifixion" at San Marco and also in the delicate modelling of the body of the little Christ-child in some of his Madonna pictures, as in the "Madonna and Saints" in the Perugia Gallery. But deepest, perhaps, of all the enthusiasms of the quattrocento painters was the enthusiasm for humanity, for beauty, character and individuality, revealed through form and action. In this study of human nature each painter, with childlike frankness, opened his heart to all the world, and thus has drawn to himself the sympathy of all hearts

PLATE 12. MASACCIO: ADAM AND EVE.

Plate 13. Botticelli: Madonna and Child.

in all ages. Each had his own ideal of pretty babyhood, each his own type of feminine beauty, each his own choice among quaint characteristic types. It is most interesting to trace these personal tastes of the painter seen through the transparent influence of master upon pupil, as shown, for instance, in the relation of Benozzo Gozzoli to Fra Angelico, or the relation of Botticelli to Fra Filippo Lippi, his master, and to Filippino Lippi, his pupil. Each painter seemed to have also a few pet hobbies of his own; thus Crivelli finds place for his cucumber, Signorelli for a bright striped scarf, Botticelli for a thin fluttering veil.

Some of the resemblances and some of the differences between the art of Italy and that of Flanders in the fifteenth century is shown in plate 6, the "Adoration of the Shepherds," by Hugo van der Goes, now in the Uffizi Gallery, Florence. The group of shepherds is peculiarly interesting for its frank realism and keen appreciation of the lofty sentiments of reverence, wonder, and devotion written on rude weather-beaten faces. Much of the colouring is very rich, especially the gorgeous costumes of the two groups of angels in the foreground. Of the two angels at the left (of the observer) the nearer one wears a pale blue robe and spreads out great wings composed of feathers like those which form the tail of a white peacock. The other wears pale lilac, with green wings, and both have light golden hair. The five angels in the right-hand group are clad in splendid brocaded copes; the nearest one has wings of peacock pattern with much blue, the second wings of scarlet and green, and all have

darker hair. The two delicate little angels behind the Virgin have long robes of pale cobalt blue and wings of the same colour. Other angels with slender wings and long robes which trail and twist about their feet are floating among the rafters, gazing down upon the Infant Christ. These varied groups or flocks of angels seem as unrelated as birds of different plumage. Their remoteness from mortals is emphasized by the difference in size, the angels being drawn on a smaller scale. Nor are shepherds and angels the only objects of curiosity. The attention wanders on from the tiny infant on the bare pavement to the beasts in their rude shelter, to the fine old ruined building behind it and thence along the path to the gate where two women are standing and beyond to the far hilltop where the angel appears. The illustration gives the middle panel only of this altarpiece which is a triptych. On the wings the donors are represented kneeling, and behind them stand their patron saints. The portraits reveal keen observation of character and costume. A curious effect of unreality is again given by the scale of the figures, the patron saints being of greater size than the donors who are kneeling in front of them. The background shows a dreary country with leafless trees, suggestive of northern winter. In the background of the left panel or wing is a bit of rough road where Joseph is seen helping Mary on the way to Bethlehem; on the right wing is a winding road among the hills, along which the Magi are approaching with their servants, horses, and camels. Some peasants, miserably poor, have come out of their huts wondering at the sight,

and a fine servant who has ridden on before dismounts to ask the way of a wretched cripple. Thus the artist has shown a sympathetic interest in the feelings of the lowly and ignorant, though sharing the taste of his age and country for splendid raiment. (See chapter iv). He has lavished his time and skill upon the brocades, furs, velvets, and jewels of the donors and their patrons, as also on the skinny hands of the shepherds and upon their rough garments. The whole work well illustrates the comment on Flemish painting which Michelangelo is said to have made to Vittoria Colonna:* "They paint in Flanders only to deceive the external eye, things that gladden you and of which you cannot speak ill, and saints and prophets. Their painting is of stuffs, bricks and mortar, the grass of the fields, the shadows of trees, and bridges and rivers, which they call landscapes, and little figures here and there." This he condemns because it is done "without reasonableness or art, without symmetry or proportion, without care in selecting or rejecting," and because "it tries to do so many things at once (each of which would alone suffice for a great work) so that it does not do anything really well."

*Holroyd, "Michael Angelo Buonarrotti," p. 279.
Quoted also by Mary H. Witt in "German and Flemish Masters in the National Gallery," p. 112.

CHAPTER VII

The Golden Age

THE early part of the sixteenth century (cinquecento) is called, in reference to its artistic achievement in Italy, the "High Renaissance," the "Midsummer of Art," the "Golden Age." These expressions indicate a well-recognized difference between the art of this period and that of the preceding era; maturity instead of youthfulness, attainment in place of quest, triumph in place of struggle. Youthful self-confidence and ambition gave place to conscious authority, investigation and experiment to assured knowledge and power.

The greatest triumphs of the century belong to its very beginning. The superb designs of Leonardo and Michelangelo for the Great Hall of the Palazzo Vecchio in Florence, the frescoes of Michelangelo on the vaulting of the Sistine Chapel, Raphael's great series of frescoes in the Stanze of the Vatican, all the work of Giorgione and the earlier masterpieces of Titian, belong to the first fifteen years of the century, and Leonardo's "Last Supper" was completed just before its beginning. The excitement created by these splendid examples of the possibilities of painting spread like a contagion over Italy and then over

all Europe. Perugino and Signorelli, who died in 1523, knew that in their last years they were considered old-fashioned.

Perugino's wonderful pupil, Raphael, the darling of fortune, had, when hardly more than a boy, assimilated all that was best in the work of his master; the feeling for boundless space and for gentle, saintly beauty, the ability to invent wide reaches of country set with mountains, streams, and trees more orderly and serene than nature ever designs, and peopled with graceful, tender beings of an unearthly loveliness. He was still young enough to respond to all the new influences, and his imagination was stirred by the great works about him until his own turn came to have a hand in them, to be a part of the greatness. He was sensitive to every impression and "never," as La Farge says of him, "does he seem more original than in the ideas that he borrows."* His whole brief and brilliant career falls within the "Golden Age."

Around the great designs of Michelangelo and Leonardo for the Palazzo Vecchio thronged all the ambitious young painters of Florence. The admiration which these works excited and their influence on the painters of the next generation, is revealed in Vasari's description of the cartoon of Michelangelo, "The Battle of Pisa." "This work," he says, "exhibited a vast number of nude figures bathing in the river Arno, as men do in hot days, and at this moment the enemy is heard to be attacking the Camp. The soldiers who were bathing spring forth in haste to seize

*La Farge, "Great Masters," p. 77.

their arms, which many are portrayed by the divine hand of Michelagnolo as hurriedly doing. Some are affixing their cuirasses or other portions of their armour while others are already mounted and commencing the battle on horseback.

"Among the figures in this work is that of an old man who, to shelter himself from the heat, has wreathed a garland of ivy round his head, and, seated on the earth, is labouring to draw on his stockings, but is impeded by the humidity of his limbs. Hearing the sound of the drums and the cries of the soldiers he is struggling violently to get one of the stockings on, the action of the muscles and the distortion of the mouth evince the zeal of his efforts and prove him to be toiling all over, even to the points of his feet."* Vasari's enthusiasm over this powerful drawing, its life and vigour, the "singular attitudes" and "difficult foreshortenings," was shared by his fellow artists. "And of a truth the artists were struck with amazement, perceiving, as they did, that the master had in that cartoon laid open to them the very highest resources of art; nay, there are some who still declare that they have never seen anything equal to that work, either from his hand or from that of any other, and they do not believe that the genius of any other man will ever attain to such perfection." Vasari closes his description of the cartoon with a list of the artists who have designed from it and copied it.

This work, begun in 1504, was left unfinished. A few years later the world stood in astonishment and wonder under the great vaulting of the

*Vasari, Blashfield Edition, Vol. IV, p. 65.

Sistine Chapel in the Vatican. In the neighboring halls of the palace the great works of Raphael immediately betrayed the influence of this mightier master, whose irresistible power so overshadowed the lesser men of the succeeding age, that Vasari could write concerning these frescoes: "Of a truth, this Chapel, as thus painted by his hand, has been and is the very light of our art and has done so much for the progress thereof, that it has sufficed to illumine the world, which had lain in darkness for so many hundreds of years. Nay, no man who is a painter now cares to seek new inventions, attitudes, draperies, originality and force of expression, or variety in the modes of representation, seeing that all the perfection which can be given to each of these requisites in a work of this character by the highest powers of art are presented to him here, and have been imparted to this work by Michelagnolo."*

Some of the qualities of Michelangelo's draughtsmanship which so aroused the admiration of his contemporaries and followers are shown in plate 14, a detail from the Sistine Vaulting, "The Creation of Adam." The subject is represented on a space of oblong shape more than twice as long as it is wide. The principal masses of the composition, light against dark and dark against light, cross this space in long slanting lines and curves. One of these long lines is given by the slope of a barren hillside, cold green and blue in colour, on which Adam reclines, just drawing up his strong limbs and opening his dreamy eyes at the first thrill of life. The pose and the propor-

*Vasari, Blashfield Edition, Vol. IV, p. 93.

tions of this figure show characteristics often repeated in the works of the master; the head much turned and inclined, the shoulder forced backward, the forearm greatly foreshortened, one knee stretched out and the other strongly bent. In his paintings as in his carvings Michelangelo showed a sculptor's preference for poses which throw corresponding parts of the body into dissimilar shapes, thus giving the artist a chance to suggest perfect symmetry in forms varied and even almost distorted by violent effort. He had studied these problems from boyhood, and so close and familiar was his knowledge of the bony and muscular structure of the body and of all its possible actions that he dared at times to take strange liberties with it and to create marvels at which, as the words of Vasari show, accomplished artists stood aghast. It is therefore peculiarly difficult for those who have never studied form and action to understand his realm of thought and to share his enthusiasm. The effort is like trying to understand some great poem in an unknown tongue. Let us make the simplest beginning. Sit down before a mirror and study your own hands and wrists. Notice the symmetry of the hands and the character which they reveal; how they indicate age, degree of health, and habitual occupations. Notice the flowing curves which from every point of view mark the joining of hand to wrist, how these curves are overlapped, how each is formed by something under the skin, how each indicates some part of the fine structure and is not a meaningless crook. Contemplate the hand and forearm in all sorts of foreshortened

positions. Go through a series of exercises, grasping, pulling, and clenching, and notice how each action changes the shape and the relation of the different parts; notice how the bones, the veins, and the cords lift up the skin in different ways and how the skin is smooth and shining where tightly drawn over the bony parts. It is such variations and modifications of form that a sculptor loves to study and to use significantly. Michelangelo when working in marble sometimes left a part of the figure quite buried in the stone and yet polished a bent knee to give the look of the tightly-drawn skin. The pendent hand of his young David, with filled and swollen veins, differs from the one that is raised. In the outstretched hand of Adam in this illustration, trace the long curve and twist which shows how the hand is turned at the wrist and the bones of the forearm are crossed. By fixing the attention for a short time on such details of the body, so fearfully and wonderfully made, one begins to see with an artist's eye the relations between form and action as exhibited in daily life. A labourer, for instance, casts his coat aside and throws his shirt open because at every exertion of his splendid strength his body takes a different form; his powerful hands take on a thousand shapes before his task is done.

This figure of Adam, though in repose, suggests life and action. The lithe limbs, massive shoulders, strong neck, and small head are slight exaggerations of proportion which give an impression of abounding life and vigour such as more classic forms could never convey. A recent writer has

thus interpreted in words which lose too much in translation, the artist's thought in this work:

"Das Urbild des Menschen und das Ebenbild Gottes! Man fühlt, dass Michelangelo dies Ideal vor Augen hatte, als er an die Bildung Adams herantrat. Nichts individuelles, nichts zufälliges sollte man an diesem gottgeschaffenen Menschenbilde sehen; eine allgemeingültige, ewige Form wollte er schaffen für den endlichen Menschen. Und diese Form sollte vollkommen sein in allen ihren Teilen wie der Doryphoros des Polyklet und wie dieser ein Kanon der Proportionen des menschlichen Körpers."*

The touch of the Creator calls Adam to life and the outstretched hands of man and his Maker which thus form the center of the composition suggest the wondrous thrill of that awakening. The Almighty Father seems to poise in the air as he sweeps through the sky accompanied by a throng of spirit shapes all enveloped by the wind-filled folds of his floating purple mantle. His body, which is clad in a garment of pearly gray, seems to have the proportions and vigour of manhood, his white hair and beard suggest the wisdom of age, his act and his expression imply help and sympathy. Thus the artist has found a way to express all that can be shown in mortal shape of infinite power, wisdom, and love.

Must not the artist for a conception of the Creating God, have had in mind the language of the Psalmist:

*Steinmann, "Die Sixtinische Kapelle," Band II, p. 326.

PLATE 14. MICHELANGELO: "CREATION OF ADAM."

Plate 15. Titian: Entombment of Christ.

"He bowed the heavens also and came down; and darkness was under his feet.

"And he rode upon a cherub and did fly: yea, he was seen upon the wings of the wind.

"He made darkness his secret place; his pavilion round about him were dark waters and thick clouds of the skies." (Ps. xviii, 9, 10, 11.)

The sweep, the rhythm, the mystery, of this impressive language is mightily felt in the painting, a noble illustration of the words of Leonardo: "Painting is poetry which is seen and not heard; poetry is painting which is heard and not seen."*

In all these great designs of Michelangelo humanity is treated with solemn dignity and grandeur. A symbolic view of human life is given, its origin, its tragedy, its mystery, and in the "Last Judgment," its destiny, as seen from some far region, remote from all trivial details of daily life. Of the strange beings which fill every part of this vast composition Symonds says: "I sometimes dream that the inhabitants of the moon may be like Michelangelo's men and women, as I feel its landscape resembles his conception of the material universe."†

The colour scheme of the frescoes has the cold and quiet harmony of the woods in November. There is much gray, some of it cold and sullen like leaden skies, some silvery and pearly like floating clouds, some bordering on purple and lilac, like the misty colour of leafless bushes. The tints of tawny and coppery browns, bronze greens, cold blue and dull red and purple suggest

*Müntz, "Leonardo da Vinci," I, p. 232.

†Symonds, "Life of Michelangelo," Vol. I, p. 279.

the fallen leaves. The brighter colours are more scattered and in smaller patches like the last traces of October's departed glory, bits of bright scarlet and crimson, yellow and orange and green, with larger expanses of deep blue like the sky seen through torn clouds. Michelangelo resembled Giotto in his way of placing all the accent and interest on the figures, leaving the setting so gray and cheerless, so "arid." Other masters of the "golden age" discovered that the earth itself was full of beauty and meaning, as divine a creation as the struggling human soul in its prison, the body. In their masterpieces figures and background are closely united and composition, colour, and sentiment are strengthened by the essential relation and fine harmony between the figures and the landscape in which they are set.

This kind of harmony is illustrated in plate 15, Titian's "Entombment" (Louvre, Paris). The composition is made by contrasting masses of light and dark, the colour scheme being very rich and harmonious. The last rays of the setting sun falling aslant from the left, accent strongly certain parts of the composition, leaving others in the shadow of twilight. The light falls brightly upon the back of the figure at the right, Joseph of Arimathea, and his bending form casts a strong shadow across the body of the dead Christ, enveloping all the upper part of it. The lower part of the figure of Christ and the great white winding-sheet on which it lies form the principal light and accent, and mark the center of interest. The strongest echo of this chief light is the glowing

sky against which the head of St. John shows darkly. These and other bright touches are set against great masses of dark, the rich robes of Nicodemus and John behind the body of Christ, and the shadowy garden at the right, where the open door of the sepulchre shows dimly among the trees. In black and white these contrasting lights and darks give a patchwork look untrue to the painting. On the canvas the whites, the flesh tones, the colours of the costumes, purple, red, deep blue and yellow, the floating masses of auburn hair, the glowing sky and the gloomy garden, are all enveloped in a golden tone, through which they shine with a richness and harmony words fail to express.

In many works of Titian, landscape forms a more important part of the composition than in this work. The landscape is more than a background; in mood and in colour it harmonizes with the subject and enhances it. Mountains, clouds, and trees repeat the colour and the sentiment of the foreground group, and contribute to its splendor and significance. He painted because he loved the blue mountains, the dark forests, the cloudy skies, torn mists and sudden storms, characteristic of his early mountain home.*

Two characteristics observed in this "Entombment" appear in a more marked degree in Titian's later works, the intense dramatic feeling of some of the figures and the strongly marked individual traits. The interest in intense feeling and gesture sometimes showed itself later in exaggeration and

*See Josiah Gilbert, "Cadore or Titian's Country," and Gronau, "Titian."

violence, as if he studied the actions of those whose emotions were wholly uncontrolled. On the contrary, the interest in individuality and personality rendered Titian one of the finest of portrait painters when he applied his superb technique to such subjects. Of one of his masterpieces of portraiture, the red-haired, blue-eyed man in the Pitti Gallery, Gronau says: "This portrait justifies Aretino's remark made about another portrait by Titian, that of the Spanish Ambassador Gonzalo Perez: 'your likeness will annihilate the claims Death believes it has upon you.' "*

Another example of unity, affecting not only the figures grouped in the foreground, but also the relation between this group and the background, is shown in Andrea del Sarto's "Pietà," plate 16. The subject, the arrangement, the chiaroscuro and the colour are here so studied as to seem unstudied, and although the days of formal composition are over, the taste for order and balance still remains. Confused and overburdened compositions belong to a later period.

It was his fellow artists who gave to Del Sarto the nickname, "the Faultless" (Andrea senza errori), and the title implies, I think, their admiration of this quality in his work; it certainly refers to no devotion on his part to minute accuracy. To see things largely and in their true relations and to choose with unerring good taste, this was his faultlessness.

In this work the colour scheme is based on a harmonious union of many bright tints, reminding one of some old-fashioned flower garden where

*Gronau, "Titian," p. 102.

white and blue, pink, orange, scarlet, crimson, lilac, and purple cluster together against brown earth and green foliage under soft gray skies on some overcast day or at some twilight hour which fittingly subdues the bright array. These softened colours are often seen in groups of women and children gathered in the open squares of Italian towns, for the gay cottons and woolens used in feminine attire lose after much service their gaudy hues and acquire more chastened tints through occasional washings in brook or fountain. The whole picture has a pale golden tone.

The mountains and the sky are of a cold greenish blue, the cloud is paler gray, the nearer hills and the foreground earth are of a golden brown. St. Peter is clad in a great mantle of orange-gold, St. Paul in a sort of faded lilac and red, St. John in strawberry colour over green. The Mother Mary's crimson gown is partly hidden under the pearly gray mantle drawn over her head, the dress of the Magdalen is pink, her mantle grayish-green, heavy masses of reddish hair fall about her face and shoulders. The other Mary wears a costume of green, blue, and creamy white. All these bright tints are grouped about the delicate tones which mark the center of the composition, the body of the dead Christ. The highest light falls upon the lower part of the body of a warm ivory hue, against a cream white winding-sheet and pale blue loin cloth. It is of course extremely difficult to convey a true colour impression, but these hints may aid the imagination of the student.

With the exception of the somewhat intrusive figure of St. Paul the group of mourners is sunk

in that heart-broken sorrow which is beyond words or outcries, the hush of deepest grief. The Magdalen bows her head with a girlish gesture, simple and sincere. Andrea, with finer feeling than other painters, notably some of the late Italians, who loved to portray sorrow on a pretty youthful face with large upturned eyes and great pearly tear-drops undried upon the cheeks, has given to this drooping face just a touch of the quivering look that follows long weeping. The Mother bends in pitying love over the tortured hand held so tenderly within her own. A drawing of the hands of Mother and Son in the Louvre shows how faithfully the artist worked out his thought for this detail. With reverent touch the painter has left the face of Christ enveloped in deepest shadow.

These examples with the lovely "Shepherd Boy" of Giorgione, plate 7, are of course wholly insufficient to illustrate the art of painting in the marvellous epoch to which they belong. It was a time of revelation. "The wizard of the renaissance," as Symonds calls Leonardo, played with the beauty and mystery of shadows and the vague allurement of atmospheric distances, and in like manner each great master of the "golden age" created his own ideals, chose his own methods, his own types. Each like a sun shone by his own light and moved attended by a train of satellites. No general characterization can apply to them all, they can hardly be subjected to grouping and classification, and one hesitates to belittle their glory by any hasty and inadequate word of praise. It is rather the purpose of this brief study to point

out that in order to understand any one of these masters it is important to notice in his works what he seemed most to love and to strive for. He knew or at least he felt what he most wished to do, and therefore he repeated again and again, with some revision, some new adaptation, the theme which thrilled his soul. Each borrowed what he pleased from his comrades, from artists of an earlier time or from nature, yet each seemed to see the world through a glamour made for his eyes alone.

Traits which distinguish the early from the high renaissance may be learned by comparing the renderings of similar details; for instance, the treatment of drapery by Mantegna and by Andrea del Sarto, or the painting of the nude by Signorelli and by Michelangelo. In a former chapter some experiments are suggested by means of which one may learn to observe and understand the bolder chiaroscuro, the simplifying effect of cast shadows, which mark the "grand manner" of painting. As to colour harmony, expressive action and gesture, effects of aerial perspective and foreshortening, one must notice these things in nature to appreciate what they meant to the old masters. Four hundred years have wrought few changes in the "look of things." Oculist and dentist have indeed modified the marks of old age on the human visage, yet one may still see at times some reminder of observations which led Michelangelo to represent one of his old sibyls as far-sighted and another as near-sighted, or which made Leonardo insist on the sharp approach of nose and chin in his studies of the aged.

It should not be assumed that these are matters belonging exclusively to the studio and the art school. The sublimest thoughts of great painters are, it is true, expressed in a language little understood, but Nature, from whom they learned their secrets, opens her treasures to all and never refuses to teach her children. If we walk with her along the same old paths, she will point out with motherly pride the preferences of her gifted sons. That golden after-glow was beloved by Perugino and by Fra Bartolommeo, the morning mist washing out the distant mountains to a dim watery blue was chosen by Leonardo, Michelangelo would have found some models among those workmen on the railroad track, that playful baby throws out his arms and legs in funny foreshortenings which would have rejoiced the eyes of Correggio. Seeing their pictures again we shall understand them better.

CHAPTER VIII

The Homely Art of Holland

" 'To bathe all, even light itself, in a bath of shadow, from which it might emerge more wet and more glimmering; to make these waves of obscurity sweep around the lit surfaces; to vary, to deepen, and to thicken the flood, and yet to make obscurity visible and shadow easy to see through,'—such was the method of Rembrandt, in which he worked with a perfection so complete that even nature's use of a similar mystery bears his name."

John La Farge, "Considerations on Painting."

THE long struggle by which Holland, at fearful cost, achieved her liberty, political and religious, had been shared by all, and it had raised the common people to a degree of intelligence and independence above that of their class elsewhere in Europe. Freedom brought prosperity. Holland became the country of homes; painting an art of the home. The family was the center of interest, and the painters sought their most congenial subjects at the kitchen fireside or in the village street; the variety and picturesqueness of every-day life as seen in the dwellings of the wealthy or of the humble, ordinary occupations and pleasures, were full of fresh inspiration. In cheerful domestic scenes the painters found the beautiful, the poetic, the holy. That love of country, shown by the brave soldiers and sailors

of Holland in her defence, is expressed also by her painters in their works. They too loved their country with all her peculiar traits, her canals and dykes and windmills, her farms and cattle, her quaint, clean little villages. They loved her climate, its rolling clouds, its mists and fogs; they loved the shore and the sea and the rude sea-faring life; they loved the great warships and the fishing fleets, all the sources of their country's renown and prosperity. The purchasers of pictures shared the enthusiasm, and little paintings of these subjects became the fashion, such as could be bought without extravagance and could be hung upon the walls of rooms.

With no loftier aspirations than themes of this kind could satisfy, it might seem that all the artists would have fallen, as some of them, indeed, did fall, into vulgar or prosaic realism. The landscape and marine painters were saved from this snare by the changeful beauty of nature. In a country like Holland, where seawinds drive the mists and bend and twist the trees, where the sun breaks through torn clouds and falls in rifts on sea or land, where every change of the changeful weather gives a new aspect, a new effect of colour, the most ardent realist must be a visionary or the truth for which he is striving will forever escape him.

Figure painters also were saved from uninspired realism by a transforming touch of nature. They had no care for those ideally beautiful shapes loved of Italian painters, if indeed they ever saw them. To the Dutch painter the touch which could turn the ugliest shape into a thing of beauty

Plate 16. Andrea del Sarto: The "Pietà."

Plate 17. Nicholas Maes: "Le Bénédicité."

was the touch of light. In pictures of interiors the painters often seemed to use light as sparingly as if it were a costly thing, like the gold and ultramarine of the early Italians, not to be lavished indiscreetly, but to be spent with thrift and judgment. As the Italian painter marked the center of interest in his masterpiece by some exquisite design wrought out with uncommon splendor on the great halo about the head of the Blessed Virgin, so the Dutch painter marked the center of interest in his picture by a spot of light to which all else in the composition was subordinate. The apparent subject of the picture mattered little; it might be a portrait group, an aristocratic interior, a peasant home, or a wayside tavern; the real subject was the play of light. Through the concentration of interest on this single theme the painters attained very wonderful technical skill; they observed so truly the way in which light falls on various surfaces that they were able to paint every kind of texture with marvellous effect, but it is only the latest and the weakest among them, those farthest removed from the example and influence of Rembrandt, who made imitation their chief aim.

One of these homely little pictures in which the play of light makes all the beauty, is illustrated in plate 17, the "Bénédicité," by Nicholas Maes, one of the pupils of Rembrandt. This little masterpiece is painted on a panel of wood (twenty-two by sixteen inches). The light falls from above through some high window at the left. It strikes the upturned face and folded hands of the old woman and parts of her dress. It brings out

certain details of the table, where her frugal meal is spread, and the bowl upon her knees. Her spinning wheel and her cat are almost lost in shadow. In the comments accompanying the beautiful engraving of another tiny work of Maes, Timothy Cole thus closes a description of the picture before us: "Superlative as is the workmanship of this rare piece, it is yet the sentiment pervading it which holds one—the sincere uplifted countenance of the sweet old woman, so touching in its aspect of devotion, the look coming from the soul within. The light, catching her eye and blurring it, gives to her vision a far-away cast—a kindling of the inward spirit. Her fragile frame, her clasped hands, and her loneliness, raise in one a compassionate feeling."*

Mr. Cole judges with the eye of a true artist, as is shown in the description preceding this comment, and even more clearly in his lovely engraving of the "Spinner," in the Amsterdam Gallery, with which the text belongs. Those who are not artists are, on the contrary, far too likely to see and feel the sentiment only, and therefore they fail to appreciate the picture as a picture; they regard it rather as a poem of lowly life, and find in it only thoughts which might have been expressed in poetic language. But Maes was a painter, and probably not a poet, although he had poetic insight. The light of earth falls impartially on the evil and on the good, and it is more appealing, more worthy, when it falls, as in this instance, upon the good. But had this devout old woman,

*"Old Dutch and Flemish Masters," engraved by Timothy Cole. Notes by engraver, p. 64.

with her careworn face and wrinkled hands, been stationed in some wholly different relation to the light, as, for instance, in the open courtyard where reflected lights played all about her, this artist would not, I think, have taken her for the subject of his picture. He liked old women at work or prayer, and all his finest works have subjects similar to this one. The similarity, however, applies not only to the personage of the picture but also to the whole arrangement. The light is generally at the left and falls from above. It falls on the aged figure bent over her work, or folding her hands in prayer, and it passes on to a neighboring wall on which her shadow is cast. For example, in the picture engraved by Mr. Cole, an old woman sitting close to a wall, is bending forward over her wheel. Her spectacles have slipped far down her nose as she leans intently over her work, wholly absorbed in it. The light on the wall frames in her head and dark cap, her wide collar completing the circle of light. The corners of the room are shadowy, and the highest light striking a bit of the white collar, draws the eye at once to the center of the composition. It is an arrangement of opposed lights and darks, though much of its beauty is due to the natural pose of the figure and the fine drawing of the wrinkled face and hands.

Another picture of a similar subject is in the same gallery. In this, as in the other pictures, various household objects hang upon the walls. The face of the old woman, partly turned from the observer, is framed in by a large black hood, this dark in turn is surrounded by the light on the

collar and on the wall behind the head, and these light expanses are set in a dark mass made by the sombre colours of the dress and by the ceiling and shadowy corners of the room. In all these pictures, I believe, the woman wears a black bodice with red sleeves. The artist seemed to love a colour scheme of white, black, and red with large masses of gray. The artist's subject then was not a study of resigned and devout old age, but an old woman in a dress of sharply contrasting colours, white, black, and red, seated in a shadowy room under a strong play of light from a small, high window. To enter into the artist's enthusiasm and to appreciate his work, it does not suffice to sympathize with the weary old woman nor to invent a life history which will account for her poverty, her industry, her faith, and her lonely lot. It is far more important to look thoughtfully at some figure placed in a similar relation to the source of light, to note how the wall varies as the shadows are cast upon it, how the light reveals the character of hands and face as it plays upon them, how the objects in the shadowy corners show mysteriously, how the little utensils hung on the wall, the pans, the pots, the keys, cast long distorted shadows as the light hits them aslant, and how the blacks and whites and reds are changed as the surfaces turn from the light to the shadow. It is through these things that Maes speaks to us. If we fail to understand this modest soul, who made of his one talent so beautiful a thing, how may we hope to understand the deeper nature and the greater genius of his master, Rembrandt!

Rembrandt's way of transfiguring all common

things by the touch of light may be seen in plate 18, "The Philosopher in Meditation." This tiny panel sets before us a great vaulted interior with one wide window through which the light falls full upon the fine old head of the scholar and upon the broad pages of the open book before him. The winding staircase loses itself in the great shadows. All the shapes in the shadowy parts of the room are picked out by faint touches of light. The architecture has almost no lines, the objects no contours, yet the darkness is far from empty. These wide dark spaces form a setting for the one small lighted part which is wrought with marvellous beauty and feeling. A similar use of light is seen in another little picture, also in the Louvre, called "The Carpenter's Home." This also shows a large interior, a high, bare room, both shop and kitchen. Against the wall on the right is a great hooded fireplace, and in the opposite wall is a lofty window with leaded glass. The light coming through this window falls on the bent shoulders of the carpenter working near it. Almost in silhouette against this mass of light is the dark shape of the old grandmother, one of the figures forming the central group. She bends forward to lift a corner of the baby's blanket and gaze upon him as he sleeps upon his mother's knee, and the mother, also in dark clothes, is leaning over him. The light strikes full upon the baby form and the draperies on which it lies, thus making it the center of the composition, a bright spot of light framed in by darks. The light passing over the group, makes a bright patch beyond it on the floor. All the rest of the room lies more or less

in shadow, but through the gloom one sees the andirons before the fire, the pot upon the crane, the baby's cradle in the corner, the carpenter's tools against the wall. The faces of the two women are in a half light and the younger has a lovable motherly look, but no personal beauty. Nor has any beauty except that of light been bestowed upon the baby. The little picture shines, a gem among masterpieces, by the beauty of its light. Michel says of it: "The minute finish, the delicate modelling, the radiant aspects both of life and nature in this work, seem to suggest that the painter had put forth all his powers to shed lustre on this poetic conception of work and family life—the two things dearest to him upon earth."*

To find in nature that touch of beauty by means of which Rembrandt could express all that to him was most worthy of love and of reverence it is not necessary to go to Holland. Much in his pictures is thoroughly Dutch, because he saw the light falling on Dutch things, but he loved the light and the surrounding shadows more than the thing. So humble often are his themes that it may not seem profane to suggest the cellar as an available spot in which to study nature's use of the mystery which bears his name. There we find the light falling through some small window and accenting those objects which lie in its path, bringing them out strongly against the surrounding gloom. Objects in the shadowy corners of the room receive faint touches of light making certain details visible and suggesting others so that we see more with the imagination than with the eyes. Some

*Michel, "Rembrandt," Vol I, p. 266.

potatoes, or flower pots or tools over in the corner, reveal themselves in this fashion, serving to illustrate La Farge's descriptive definition of "what the language of the studios calls 'Chiaroscuro'—that is to say, if we can define so complex a thing, the manner in which what we see merges from shade into light or retreats within the shadows. It has always been felt by painters and by all sculptors who are complete. We like to see the forms made more distinct by the indistinctness of a part. It marks the beauty of those times of the day when part of what we see passes into indistinct air, bringing out all the more into relief what is strongly lit."*

Other and more attractive studies in Rembrandt shadows may be made in some beautiful and dimly lighted church, where the columns vanish in invisible regions above and nave and apse stretch back into limitless gloom. This feeling of unbounded space is given by Rembrandt in his picture of the "Presentation in the Temple," in the Hague Gallery. We seem to look into a temple of vast proportions. On the pavement in the foreground the central group is gathered under a great shaft of light from some high window at the left. The principal figure in this group is the aged Simeon holding the little Christchild in his arms, with the young mother kneeling beside them. The light striking also across the shoulders of the High Priest, who is standing before them in robes of great splendor, passes beyond, and lies in a bright patch on the pavement. These spots of light are set in a dark field. The lofty columns

*La Farge, "Great Masters," p. 111.

and the great staircase on which a crowd is gathered are in a subdued half light, the gloom deepening towards the margin of the picture; the darks on the left are made by an unlighted interior, those on the right are increased by a dark, heavy curtain.

In other pictures of scenes from the life of Christ the painter finds means, as in this case, to express in terms of purely pictorial beauty his thought of the "Light of the World," a figure of speech, we may well believe, most significant to him. He shows no other mark of reverence, but makes the Christ the central radiance, the "Light shining in darkness."

Those strange effects of night-light which Rembrandt and other Dutch painters before and after him loved to represent require some observation of similar appearances for their full appreciation. If no model is at hand, the plaster cast of a head may be used in experimenting by candle-light, with very interesting results. The candle should be placed so that its light will fall on a part of the face, to show how the planes which received the light are sharply cut out against the darkness. If the candle be placed in the background, but not directly behind the cast, its shape will be defined by a thin contour of light such as is often seen on the figure of some shepherd in a Nativity picture. Another striking effect is produced by placing the candle lower than the face and letting it shine upon those surfaces which are commonly seen in shadow, the under parts of chin, nose, and brows, and the upper instead of the lower lip. The most familiar face, thus lighted, will take on

an unwonted look, as may be easily discovered by placing oneself, candle in hand, before a mirror. The painters loved to show this effect on the face of the Mother Mary, bending above the radiant form of the little Christchild. Correggio, in his "Holy Night," and many of the later Italian painters used this device, and a certain Dutch painter, Gerard Honthorst, who learned his art in Italy, was given a nickname in Italian fashion, being called in that country, because of his fondness for effects of night-light, "Gherardo della Notte," that is, "Gerard of the Night."

The pretty story that as a boy Rembrandt loved to watch the rifts of sunlight in his father's mill belongs perhaps to the realm of fable rather than to that of history, but it holds a truth like a nature myth. A picturesque old barn with some aperture through which in the late afternoon the sunlight sends a slanting beam may draw us nearer to Rembrandt than many a page that has been written about him. We note the straight path of the light, the way in which part of the rays catch on a prominent object and are reflected brightly from the planes or surfaces which directly face the light and less brilliantly from those which slant towards it. We see the rays which have not been interrupted pass on beyond until they reach the floor, crossing over a chasm of shadow. This shadow is made up of all those planes on the object which turn from the light and of a distorted pattern of the object itself stretched out upon the floor. We see that details are lost in the shadow and more or less in the high lights, but that they stand out sharply just where the light and shade

are parting company. Rembrandt left the wide expanses of shadow in his pictures with very little detail and the highly lighted portions are only slightly modelled, but the details between the lights are wrought out with so much subtlety that the art of it all escapes our first notice.

Rembrandt loved the play of light on every kind of surface, and dressed himself in armour or in velvets, or arrayed Saskia, his dimpled gay young wife, in fantastic costumes and all sorts of finery, to study the effects. In one of the pictures of Saskia some rays of light are caught on her hat brim and others pass on to the next prominence, which happens to be her saucy little nose. The artist has indicated this point by a thick twist of paint on which the light can glint. He loved all that was picturesque under the light, from splendid stuffs, metal work and jewels, to beggars' dirty rags. He loved old faces where life has left its mark, the venerable aristocrat, the scholar, the Jewish merchant, the peddler, the pauper. In his works one often finds some deeper meanings for which the visible part served as a symbol. Michel, in comparing him with some of his lesser compatriots, "little masters" as they are called, says: "The problems with which these artists were concerned were purely picturesque, and we shall look in vain to them for any of that expressive significance and intimate union between subject and treatment so characteristic of Rembrandt. In his art humanity was always the essential element, and he made the infinite modifications

of light subservient to the revelation of its moral life or dominant emotions."*

It may be possible to get nearer to the minds of painters by considering those conditions which necessarily distinguish their art from all other forms of artistic expression. A clearer notion of what is pictorial, in distinction from what is sculpturesque or poetic or musical, may be obtained by confronting, at least in imagination, a definite problem. By way of experiment we might choose a well-known story, as "David mourning for Absalom." Throughout many of the great epochs of painting, subjects from sacred history were commonly used, those especially which had, besides the historic event, a significance deeper and more universal. Here is such a subject. Reading the story once more in order to obtain some visual image of it, we find that the old story-teller has said nothing of the gestures or appearance of the broken-hearted king. He has told us what David said, not how he looked. Yet everyone has dimly in mind some picture of that chamber over the gate, with its heavy masonry, and of the old father who has retreated there because his kingly dignity is broken by anguish beyond control. The painter is obliged to bring his dim thought to a realization which can be wrought out in the materials of his craft. By trying to follow his thought one begins to understand what he may and what he may not do, one gets an inkling of the many things he needs to know, and of the infinite variety of ways in which a theme may be treated. It is clear that one painter may think in lines and

*Michel, "Rembrandt," Vol. I, p. 154.

their arrangement, another in the distribution of spots and splashes of colour and another in masses of light and dark, and yet each at the same time be meditating upon David and his sorrow. Ideas which are common to all would be expressed in wholly different ways by Giotto, for instance, and by Rembrandt. The subject excites the imagination of the painter, and by his way of treating it he reveals his own ideals and his own enthusiasms. Each commission gives him a chance to do what he wants to do. Every work of art is thus a surprise to one who sees it for the first time. No words written about it can bring it before the mind just as it is, and some act of reconciliation is often necessary before it can be truly appreciated. The painter, like the poet, makes appeal to an answering spirit, he bids us bring

> . . . "a heart
> That watches and receives."

CHAPTER IX

The Royal Art of Spain

AMONG the painters of Spain Velasquez so far surpasses all the rest in vigour and originality that he seems like a star of the first magnitude shining lonely in a dark sky. The environment in which he was placed seemed most unfavorable to the development of independent talent, yet his portraits, even those of the king, are painted with a sureness and freedom, a boldness of characterization, an unflattering realism, which indicate the master and not the courtier. He catches to the life the poses of his models, marking how they reveal high breeding and courtesy, or betray vanity and conscious superiority, but through it all he shows the personal conviction of a painter unhampered by the presence of royalty.

His position as court painter was established almost at the beginning of his career and continued to the end. The rich royal collections of Spain brought him into touch with fine works of foreign schools, but this knowledge failed to produce in him any undue reverence for past traditions in regard to his art. Although he made two journeys to Italy, and showed an appreciation of the works of some of the greatest masters, he became the disciple of none.

His commissions were chiefly for royal portraits and for large pictures celebrating the greatness of Spain and suitable to adorn the walls of her gloomy palaces. The taste of the court in his day was in many things incredibly bad. But however frightful the costumes of royalty, however hideous and deformed the dwarfs kept for the entertainment of the court, the court painter had no choice but to paint everything just as he found it. Even the friendship of King Philip so graciously accorded him might have been a constraint upon his freedom. Of this association a recent critic says: "The two, artist and king, grew old together, with like interests in horses, dogs, and painting; thawing when alone into that easy familiarity between master and old servant, freezing instantly in public into the stiff positions that their parts in life required."* Doubtless in those days it seemed that a painter was to be envied who for so many years enjoyed royal favor, but did any one think how lucky the king was to have an artist so fitted to give renown to his reign. A Spanish writer speaks of the king as "Philip IV, called by his courtiers 'Philip the Great,' but whom no one today would give that title had he not been portrayed by Velasquez."† Yet it may well be, if, as tradition has said, Velasquez was called the "painter of kings and the king of painters," that the artist in his secret soul esteemed as the more honorable the second part of his title. It seems as if the king could hardly have realized what he was getting and

*Stevenson, "Velasquez," p. 7.
†Picon, "Vida y Obras de Don Diego Velasquez," p. 5.

paying for, because the series of portraits of himself from early manhood to old age form a character study almost pitiless in its verity.

Modern painters have keenly appreciated the quality of the art of Velasquez, and the reign of this grand old king of painters is not yet ended. The study of one or two of his pictures may help us to understand more clearly the reasons for this enduring influence among those of his own calling. The ugly fashions of the day in which he lived and the unattractive types he was called upon to portray have kept many who are not artists, and who find it difficult to like a subject which seems to them to have no beauty, from sharing the admiration accorded so enthusiastically by the painters.

The so-called "Darkling School" of Italy, the "Tenebrosi," had set a fashion for large pictures in which all the interest is massed in the lower part, the upper part being left without any accent and used simply to give a feeling of space and air. This part in "darkling" pictures is usually enveloped in deep shadow or filled with a drapery of some dark colour, and balances the concentrated masses of light which mark the center of interest. Ribera, a Spaniard, was the disciple of Caravaggio, the great master of the darkling school, and learned to like these vast, gloomy depths, bare vaultings, and heavy draperies. Large and sombre compositions accorded well with the architecture of the age, for this was also on a grandiose scale. The spacious interiors of palaces provided wide walls on which small pictures would have seemed lost. The churches were loftier still, and the side altars were often adorned with great

columns set against the walls and supporting heavy, ornate pediments. A very large picture was needed to fill the space thus framed in. The eclectic painters of Bologna, Guido Reni, Guercino and Domenichino, often filled the upper part of their great altarpieces with fluttering angels; the severe manner of the "tenebrosi," who left this an expanse of dark, better suited the Spanish taste. The feeling for room which was shared by Velasquez shows in many of his works. In the "Maids of Honor" the spacious glooms extend above and beyond the figures and the light falls chiefly on the foreground group. But more often Velasquez creates the wide spaces behind the figures, giving a sense of unlimited room on a canvas not much larger than was required for the principal group. His "space composition" differs from that of the Italians in being so bare of accent, so unoccupied. It differs from that of the Dutch in being grayer and more atmospheric, instead of brown and mysteriously dark.

The darling subject of the royal commissions, next in importance to the king himself, was his little son, Don Balthazar Carlos. During the boy's short life, Velasquez painted him many times, beginning when the baby prince was taking his first steps. From babyhood the little heir has always a princely bearing and wears his sword gallantly. In plate 19 he is represented at the age of six in his hunting dress, with dogs and gun. The canvas has been pieced at the top and is now of the same height as the portrait of the king in hunting costume. The strip of canvas may have been added to make the two portraits companion

PLATE 18. REMBRANDT: PHILOSOPHER IN MEDITATION.

PLATE 19. VELASQUEZ: DON BALTHAZAR CARLOS.

pieces, but one feels that the painter liked the roominess; his little lad has just the look of a small child alone in a big world of which he knows no fear. He seems to have a sense of royal dignity more inborn and less inbred and conscious than have the royal children of Van Dyck. The expression is childlike, but also aristocratic. The colour scheme of the picture is cool and silvery. The boy's costume is a soft, dark brown, the large gloves are a lighter brown, and the hair is lighter still. The brown coats of the dogs harmonize with these tones. The foreground is of bare whitish earth and scanty grass. The background is cool and gray, the sky dark and threatening, the mountains gray, and the far valley a grayish green. This background is very characteristic of the artist, who many times introduces the distant mountains and the intervening valley, all green and blue and gray.

Among the works of Velasquez there are other instances of the piecing of canvas. These evidences of a changed intention on the part of the painter well illustrate the off-hand, spontaneous character of the composition. It is interesting to compare with this free method the early Italian panel pictures in which the form was first settled and the ingenuity of the painter was engaged in adapting his design to fixed conditions. Throughout the work of Velasquez one feels the freedom of experiment. He seemed to play with his materials until they yielded what he wanted, yet the result implies, besides cleverness of hand and alertness of eye, self-command, stern attention and trained memory. In his power of holding to

a first visual impression, uncorrupted by subsequent observations and reflections, and of presenting this impression upon canvas in all its original freshness and vigor, Velasquez has had perhaps no equal among painters.

The portrait of the little princess, figure 6, gives another instance of the liking of Velasquez for plenty of unaccented space at the top of the canvas. This composition further illustrates some of the difficulties with which the court painter contended, and some of his triumphs. Many have doubtless felt almost repelled by this picture of an unattractive child in a frightful costume, and they have wondered at the strange preference of the copyists so often found working before it. The rigid clothing of the child makes her stand like a doll, her helpless little hands lying on her hoop-skirt, one limply holding a flower, the other trailing a great filmy handkerchief. Yet her pose is as full of meaning as the most animated gesture of some humbler personage. This is her lot in life. To stand in prim composure before the world; to conceal if she ever is so ill-advised as to feel, an emotion; royally to command her actions and her

FIGURE 6.
THE INFANTA IN RED.

countenance, though her heart may break under that tight bodice. The painter probably was not so presuming as to feel any sympathy for his little model. To him she was a spot of colour. He looked upon her cherry-coloured splendor of attire, and, accepting it, had crimson hangings placed behind her and wrought out a most subtle, shimmering study in reds. The poor child painfully resembles her august father, the heavy line of the cheek, the full pouting lips, the heavy-lidded unshadowed eyes, and the high forehead and light brown hair. Stevenson says of this work: "No pupil touched the smallest accessory of this extraordinary costume; lace, ruffles, embroidery, every inch of the dress, is painted by Velasquez, with a running slippery touch which appears careless near at hand, but which at the focus gives colour, pattern, sparkle, and underlying form with the utmost precision and completeness. The shadow behind the figure is aerial in quality, deep but not heavy, and silvered like the passages in light, so that black would tell upon it as a rude brutality of tone."* Another critic suggests: "Group a few carnations and roses in a bowl of silver and you get a hint of the colour."†

The lofty studio of Velasquez which is seen in his great masterpiece called "The Maids of Honor" shows the manner of lighting. The light falls from a high window at the side upon the attendant ladies, and chiefly on the little princess, a shining spot framed in by the shadowy depths of the vast apartment. Modern painters have

*Stevenson, op. cit. p. 89.
†Ricketts, "The Prado," p. 96.

delighted to study these and, indeed, all the works of Velasquez and to find fresh inspiration in his rendering of "values." The painter's use of this expression is not easy to explain. It refers to the force or "value" of a colour in its environment, that is, as affected by the surrounding colours and by the light. Observing, for instance, the folds of some bright coloured silk placed near a window where the light strikes it aslant, even untrained eyes may perceive that the colour is modified and in places quite altered as the surfaces of the folds turn in varying angles toward or from the light. The value of a colour also depends on its distance from the observer. The truth of this may be tested in a large hall or church where there are a number of persons dressed in the same colour. The modifications of white are perhaps the simplest for study. A gown of white on a person stationed near a window will show two distinct values, one very bright and the other deeply shadowed. Another on a figure opposite the light and at some distance from the observer will seem all silvery gray; another similarly placed, but more distant, will appear a darker grayish green. A figure in white standing against the light of an open door will form a dark silhouette, pinkish or purplish gray, perhaps, according to the colour and brightness of the lighted spaces which the door frames in. In a similar way the blacks will vary according to their relation to the light and their distance from the observer. Where the whites have become gray-green, the blacks also will appear grayish and the contrast between black and white will be far less strong than in a

brighter light and nearer view. Both white and black will be modified also by neighboring colours. This it may be more difficult to perceive. Bright colours repeated often in the costumes of persons in a large interior may be studied in the same way. Though the secret of Velasquez is not easy to catch, these observations will help one to understand why, in portraits of the king, he painted white ruffs a silvery gray and some of the black surfaces in silvery shades which are not strongly contrasted with the white.

The practice of Velasquez completely overthrows the theories of the early Italian painters. Their little pots of colour, one pure, one mixed with one part white and one mixed with two parts white, are set aside forever. And yet these "primitives" were not wholly wrong, and it may be that even Velasquez owed them some debt. They were aiming at an ideal perfection of execution, Velasquez at a true and powerful record of a momentary visual impression. In their little tempera pictures, they seemed to bring the figures forward close to the eye to be looked at as one looks into the heart of a rose; Velasquez built his picture back in atmospheric depths behind the frame through which one looks as through an open doorway. They saw the face of saint and angel as one sees a fair child standing so near that every delicate detail is seen, the clear iris with its dark outer rim, the fringe of eyelashes, the soft locks of golden hair with countless shining threads. Velasquez saw his little prince standing out in free air, a part of the visible world, the light playing upon his sturdy form in its true measure as it plays on

hills and trees. Every work of art thus isolates a few impressions to make them more vivid; and the brotherhood of painters, early and late, widely as they differ in their visions and their interests, are linked together by their sincerity of purpose, by their eager choice of "some part of the world of sight to insist upon and to delight in."

OUTLINES AND NOTES

XIV CENTURY

ITALIAN.

Gaddo Gaddi, 1239–1312

Duccio, 1260–1339.

*Giotto di Bondone, 1266?–1337.

*Simone Martini, 1284-1344.

Taddeo Gaddi, 1300–1366.

Agnolo Gaddi, 1333–1396.

Ambrogio Lorenzetti, fl. 1342.

Cennino Cennini, fl. 1395.

XV CENTURY.

ITALIAN.

Gentile da Fabriano, 1360–1428.

Masolino, 1383–1440.

Fra Angelico, 1387–1455.

Paolo Uccello, 1397–1475.

Jacopo Bellini, 1400–1464.

*Masaccio, 1401–1428.

*Fra Filippo Lippi, 1406–1469.

Piero della Francesca, 1420–1492.

*Benozzo Gozzoli, 1424–1498.

*Giovanni Bellini, 1428?–1516.

*Carlo Crivelli, 1430–1493.

*Andrea Mantegna, 1431–1506.

Melozzo da Forlì, 1438–1494.

*Luca Signorelli, 1441–1523.

*Perugino, 1446–1523.

*Botticelli, 1446–1510.

Ghirlandajo, 1449–1494.

Leonardo da Vinci, 1452–1519.

Pinturicchio, 1454–1513.

Filippino Lippi, 1457–1504.

FLEMISH.

Hubert van Eyck, (?)–1426.

Jan van Eyck, 1381–1440.

*Hugo van der Goes, 1430–1482.

XVI CENTURY

ITALIAN.

*Michelangelo, 1475–1564.
Fra Bartolommeo, 1475–1517.
*Giorgione, 1477–1511.
*Titian, 1477?–1576.
Raphael, 1483–1520.
*Andrea del Sarto, 1486–1531.
Correggio, 1494–1534.

XVII CENTURY.

ITALIAN.

Michelangelo da Caravaggio, 1569–1609.
Guido Reni, 1575–1642.
Domenichino, 1581–1641.
Guercino, 1591–1666.

DUTCH.

Gerard Honthorst, "Gherardo della Notte," 1590–1656.
*Rembrandt, 1607–1669.
*Nicholas Maes, 1632–1693.

SPNAISH.

Ribera, called "lo Spagnoletto," 1588–1656.
*Velasquez,

FLEMISH.

Van Dyck, 1599–1641.

*Denotes painters whose works are illustrated in the plates.
Dates taken from Edmund Von Mach's Outlines of the History of Painting.

II. NOTES ON THE PAINTERS

THE PERIOD AND SCHOOL OF EACH MASTER WHOSE WORK IS ILLUSTRATED IN THE TEXT, WITH BRIEF CHARACTERIZATION FROM SOME CRITIC AND MENTION OF A FEW IMPORTANT WORKS.

Plate I

GIOTTO DI BONDONE, Florentine School, 1266?–1337, pupil, according to the old stories, of Cimabue.

In speaking of the simplicity and calmness of Giotto's work as distinguished from modern sentiment which "remains unawakened except by the violences of gaiety or gloom," Ruskin commends the early work which he was the first among modern critics to esteem for its real power: "It ought not, therefore, to be without a respectful admiration that we find the masters of the fourteenth century dwelling on moments of the most subdued and tender feeling, and leaving the spectator to trace the undercurrents of thought which link them with future events of mightier interest, and fill with a prophetic power and mystery scenes in themselves so simple as the meeting of a master with his herdsmen among the hills, or the return of a betrothed virgin to her house."—*Giotto and his Works in Padua.*

Examples of his work:

Assisi, Church of St. Francis, frescoes.

Lower Church, right transept, Scenes from the Life of Christ and of the Virgin; Vaulting above High Altar and Tomb of St. Francis, Allegories illustrating the Vows of St. Francis, Obedience, Chastity and Poverty, and the Glorification of St. Francis.

Upper Church, nave, Scenes from the Life of St. Francis (in part).

Padua, Arena Chapel, frescoes.

Scenes from the Life of Christ and of the Virgin, Christ enthroned in Glory, Last Judgment, Symbolic Figures.

Florence, Santa Croce, frescoes.

Bardi Chapel, Life of St. Francis.

Peruzzi Chapel, Scenes from the Lives of St. John the Baptist and St. John the Evangelist.

Plate 2.

Benozzo Gozzoli, Florentine School, 1424-1498, pupil of Fra Angelico.

"La postérité ne saurait refuser son admiration, sa gratitude, à l'enchanteur qui lui a légué et de si vivantes images de la société de son temps et tant de figures ravissantes, exquises, faites pour charmer à jamais les amis du beau."—*Müntz, L'Age d'Or*, p. 628.

Examples of his work:

Montefalco, San Francesco, frescoes in Choir.

Scenes from the Life of St. Francis.

San Fortunato, Madonna with Saints and Angels.
San Gimignano, Sant' Agostino, frescoes in Choir.
Scenes from the Life of St. Augustine.
Florence, Palazzo Riccardi (once Medici), frescoes in Chapel.
Procession of the Three Kings, Shepherds, Angels.
Pisa, Campo Santo, frescoes.
Scenes from the Old and New Testament.

Plate 3

Luca Signorelli of Cortona, Umbro-Tuscan School, 1441-1523, pupil of Piero della Francesca, influenced by Antonio Pollaiuolo.

"Signorelli's greatest gift to us is his conception of humanity, not only of its robust strength, but of its mental vigour. His figures are solemn, but with a solemnity untainted with sadness, conscious only of the dignity of the human race, its significance and responsibilities."—*Cruttwell, Signorelli*, p. 118.

Examples of his work:
Orvieto, Cathedral, Chapel of the Madonna di San Brizio, frescoes.
The walls and part of the vaulting.
Antichrist, Signs of the End of the World, the Resurrection, the Damned, the Blessed, Angels, Patriarchs, Virgin Saints.
Monte Oliveto, Cloisters, frescoes.
Scenes from the Life of St. Benedict.

Cortona, San Niccolò, Pietà.
Perugia, Cathedral, Winter Chapel, Madonna of Sant' Onofrio.
Florence, Uffizi, Holy Family, tondo.

Plate 4

Fra Filippo Lippi, Florentine School, 1406-1469, pupil, it is now thought, of Don Lorenzo Monaco, influenced by Masaccio and Fra Angelico.

Strutt says of Fra Filippo that he "could even attain, at times, a degree of perfection absolutely incompatible with that utter baseness of soul of which he is accused, a grandeur of conception and a technical skill which reveal him to us as the connecting link between Masaccio and Raphael and as the truest herald of the Renaissance."—*Fra Filippo Lippi*, p. 6.

Examples of his work:
Prato, Cathedral, frescoes in the Choir.
Scenes from the Lives of St. John the Baptist and St. Stephen.
Spoleto, Cathedral, frescoes on walls and vaulting of Apse.
Coronation of the Virgin and Scenes from her Life, unfinished at his death.
Florence, Accademia, Coronation of the Virgin, several other works.
Pitti, Madonna and Child.
Uffizi, Madonna and Child with child-angels.
Paris, Louvre, Madonna and Child with angels.

London, National Gallery, Annunciation, Saints, Vision of St. Bernard.

Plate 5

Carlo Crivelli, Venetian School, 1430-1493, pupil of Antonio da Murano and of Squarcione. Most of his life was spent in the little cities of the Marches of Ancona.

Berenson says of the "St. George and the Dragon," now belonging to Mrs. Gardner's collection, Fenway Court, Boston, that in this work, "Crivelli, in his quality of design, in the enamel of his surface, and in the energy of his line, approaches closer than any other Occidental artist to what is the supreme quality of Japanese art, particularly as manifested in lacquer," and that it has "besides all this charm as pattern" "that feeling of the fairy tale . . which makes imperative the sky of gold."—*Study and Criticism, I*, p. 103.

Examples of his work:

London, National Gallery, besides the picture shown in plate 5,
Great Ancona with three rows of panels.
Annunciation.
Milan, Brera, Madonna and Child with Saints, triptych.
Madonna and Child, garland of fruit about the throne.

Plate 6

HUGO VAN DER GOES of Ghent, Flemish School, 1430-1482, master unknown.

"This picture of Master Hugo's would be of untold value for one thing alone, even if it possessed no other virtues: it is the first picture which makes us acquainted with the mediæval peasantry. . . Among the multitude of Golden-Fleeced heroes, Hanseatic merchants, Lords, Counts, Dukes, and Popes, whose likenesses we possess, . . . these three old shepherds are the only representatives of the far larger and more important body of silent sufferers and silent workers who kept the world a-going . . strongly intelligent creatures, capable of wide-mouthed wonder, of reverent delight—human to the uttermost, warm of heart and keen of eye, though coarse in manner and slow of utterance."—*Conway, Early Flemish Artists*, pp. 189, 191.

Examples of his work:

Florence, Uffizi, Adoration of the Shepherds, with the donor, Tommaso Portinari, his family, and patron saints, painted for the Hospital of Santa Maria Nuova, triptych.

Berlin Museum, Adoration of the Shepherds.

Plate 7

GIORGIONE of Castelfranco, Venetian School, 1477-1511, pupil of Giovanni Bellini.

"He so transformed the appearance of all things, showing the world and nature under such a new

and lovely aspect that no man could venture any longer to work after the old method. . . Even the venerable Giovanni Bellini, then more than seventy years old but still retaining his vigour, accepted the challenge of his talented pupil and, in the last ten years of his life, entirely transformed his method as a painter. The younger masters, Giorgione's fellow workers, followed with delight the new road now opened before them. They gazed on the world with his eyes, imbued their works with his feeling, his subjects inspired them and incited them to analogous creations—songs in praise of youth and beauty, sunshine and nature."—*Gronau, Titian*, p. 11.

"He is the Theocritus of Italian painting and his idyls have the largeness and simplicity of classic conception; though his pictures are full of a thoughtful and melancholy charm, they are nevertheless, robust and healthy in their golden warmth of tone."—*Blashfield, in his "Vasari," III*, p. 12.

Examples of his work:

Castelfranco, Ven. Cathedral, Madonna between SS. Francis and Liberale.
Florence, Uffizi, Knight of Malta.
Madrid, Prado, Madonna with SS. Roch and Anthony.
Paris, Louvre, Fête Champêtre.
Hampton Court, Shepherd Boy.

Plate 8

SIMONE MARTINI, School of Siena, 1284-1344, pupil of Duccio of Siena.

"How subtle the beauty, how dainty the movements, how sweet the olive in the Uffizi 'Annunciation!' As you look at the angel's mantle it is as if you were seeing the young sunlight on driven snow. Simone is the most lovable of all the Italian artists before the Renaissance."—*Berenson, Central Italian Painters*, p. 47.

Examples of his work:

Siena, Palazzo Pubblico, frescoes.
Madonna enthroned with Saints and Angels, called "La Maestà."
Equestrian Portrait of Guidoriccio da Fogliano.
Assisi, Lower Church of St. Francis, Chapel of St. Martin.
Scenes from the Life of St. Martin.
Florence, Uffizi, Annunciation, panel.
Naples, San Lorenzo, St. Louis of Toulouse crowning his brother King Robert.

Plate 9

PERUGINO (Pietro Vannucci of Perugia), Umbrian School, 1446-1523, pupil of Fiorenzo di Lorenzo, influenced by Piero della Francesca and later by Florentine masters.

In speaking of the charm of the wide Umbrian landscape as seen in Perugino's backgrounds, Williamson says: "It is in all his works, and as

one gazes out upon this 'buoyant spaciousness' of view, the wondrous creatures of his conceptions, holy women, saints, prophets, apostles, religious guilds, praying populace, seem once more to people the earth, and away in the eternal immeasurable sky can be seen the Assumption, the angels, the mandorla of cherub faces, the comforting seraphim and the glowing cherubim, as Perugino saw them, and the sky is again the scene of the glories which faith enabled Perugino to visualize and depict."—*Williamson, Perugino*, p. 16.

Examples of his work:

Perugia, Gallery, many altarpieces.
Nativity, fresco.
Sala del Cambio, frescoes.
Florence, Sta. Maria Maddalena dei Pazzi, Crucifixion, fresco.
Pitti, The Pietà.
Rome, Villa Albani, polyptych.
Sistine Chapel, Christ giving the Keys to St. Peter, fresco.
London, National Gallery, Certosa Altarpiece.

Plate 10

Andrea Mantegna, Paduan School, 1431-1506, pupil of Squarcione, influenced by Donatello and by his brother-in-law, Giovanni Bellini.

"His were the Roman virtues—sobriety, dignity, self-restraint, discipline, and certain masterliness, as indescribable as it is impressive—and to those who appreciate austere beauty and the pure

harmonies of exquisite lines Mantegna's art will always appeal."—*Blashfield in his "Vasari," II*, p. 276.

Examples of his work:

Mantua, Castello, Gonzaga, frescoes in the Camera degli Sposi.

Verona, San Zeno, Madonna enthroned with Saints.

Florence, Uffizi, Adoration of Magi, with Circumcision and Ascension, triptych.

Padua, Eremitani, frescoes in the Chapel of SS. James and Christopher.

Paris, Louvre, Madonna della Vittoria.

Calvary, panel from San Zeno predella.

London, National Gallery, Madonna and Saints.

Hampton Court, Triumph of Cæsar, made for the theater of the Castle of Mantua.

Mantegna seems sometimes to have painted in tempera upon dry plaster, instead of working in "buon fresco."—*See Kristeller, Mantegna*, p. 263.

Plate 11

Giovanni Bellini, Venetian School, 1428?-1516, pupil of Jacopo Bellini, his father, influenced by his brother, Gentile, and by his brother-in-law, Mantegna of Padua.

"A wonderful emotional feeling is imparted to us by these altarpieces of Giovanni Bellini's where we see a number of saints collected together in a noble temple, listening in silent devotion to the sound of instruments which angel-boys are playing at the feet of the Madonna. Emotion was

something new to Venetian art, and it was the gift which Giovanni Bellini bequeathed to his fellow countrymen."—*Gronau, Titian.*

Examples of his work:

Venice, Church of the Frari, Madonna and Saints, triptych.
Accademia, Madonna with St. Job.
San Zaccaria, Madonna and Saints.
San Giovanni Crisostomo, St. John Chrysostom, St. Christopher and St. Augustine.

Plate 12

Masaccio, Florentine School, 1401-1428, pupil of Masolino.

"It was this poor young man, little esteemed by his compatriots (except by a few artists), who summing up upon some square yards of wall all the progress accomplished by individual effort during a century, with one bold stroke marked out anew the destiny of Italian genius, setting it again, and with all the force of perfected technique, in the broad and straight path opened by Giotto. . . Halfway between Giotto and Raphael, and bearing like them a great light in his hands, Masaccio is true heir of the one and ancestor of the other."—*Lafenestre, La Peinture Italienne*, p. 164.

Examples of his work:

Florence, Church of the Carmine, Brancacci Chapel, frescoes.
Expulsion from Paradise, Tribute Money,

SS. Peter and John healing the sick, St. Peter baptising, SS. Peter and John giving alms, Raising of the King's Son, part.
Sta. Maria Novella, The Trinity, entrance wall.

Plate 13

Sandro Botticelli, Florentine School, 1446-1510, pupil of Fra Filippo Lippi.

"Botticelli lived in a generation of naturalists, and he might have been a mere naturalist among them. There are traces enough in his work of that alert sense of outward things, which in pictures of that period, fills the lawns with delicate living creatures, and the hillsides with pools of water, and the pools of water with flowering reeds. But this was not enough for him; he is a visionary painter, and in his visionariness he resembles Dante."—*Pater, The Renaissance*, p. 55.

Examples of his work:
Rome, Sistine Chapel, Scenes from the Life of Moses, Destruction of Korah, Purification of the Leper and the Temptation of Christ, frescoes.
Florence, Accademia, Primavera.
Madonna with Saints and Angels.
Uffizi, Birth of Venus.
Magnificat.
Madonna of the Pomegranate.
Adoration of the Magi.
Palazzo Pitti, Pallas and the Centaur.
London, National Gallery, Mars and Venus.
Adoration of the Magi.

Plate 14

Michelangelo Buonarroti, Florentine School, 1475-1564, pupil of Ghirlandajo, influenced by Signorelli.

Of the Sistine Vaulting: "We think of this great work as the flowering of the Renaissance. It is in reality the last expression of the impulse and feeling of mediæval Europe. But it is expressed in a new rhythm of form, that beats through every figure, and with a knowledge of structure and a representation unknown before. The extraordinary love of beauty that possessed the artist, his sensitiveness to the wonders of the human form, cover the deeper feelings which he had in common with the men of a more intense past."—*La Farge, Great Masters*, p. 34.

Examples of his painting:

Rome, Sistine Chapel, frescoes of the Vaulting, and "Last Judgment" on the end wall.

Florence, Uffizi, Madonna of the Doni Family, tondo.

Plate 15

Titian, Venetian School, 1477 (?)-1576, pupil of Giovanni and perhaps of Gentile Bellini, influenced by Giorgione.

"Ce que fut Léonard de Vinci à Milan, ce que fut Raphael à Rome, Titien l'est à Venise; non seulement il y résume, dans une suite d'oeuvres victorieuses, tous les efforts accumulés des générations antérieures, mais il y ouvre avec éclat une

ére nouvelle d'activité imprévue. . . . Des génies, si bien équilibrés et si sains, qui possédent une intelligence égale de la vérité et de la beauté, qui enchantent l'imagination sans la troubler, qui se servent de l'art pour faire aimer la vie, sont, en définitive, la force de l'humanité et la consolation de l'histoire."—*Lafenestre, Titien, Préface.*

Examples of his work:

Venice, Sta. Maria Gloriosa dei Frari, Madonna of the Pesaro Family. Academy, Assumption, Presentation of Virgin in the Temple.
Madrid, Prado, Charles V at the Battle of Muhlberg,
A Bacchanal, and many others.
Rome, Borghese Gallery, Sacred and Profane Love.
Florence, Pitti, Portrait of Pietro Aretino,
Portrait of a Man, called "The Young Englishman," or "The Duke of Norfolk."
London, National Gallery, Bacchus and Ariadne, Holy Family with Shepherd.
Paris, Louvre, Man with the Glove, Supper at Emmaus, and many others.

Plate 16

Andrea del Sarto, Florentine School, 1486-1531, pupil of Piero di Cosimo, influenced by Fra Bartolommeo, Michelangelo, and Leonardo.

"His art is to me as the Tuscan April in its temperate days, fresh and tender and clear, but lulled and kindled by such air and light as fills the life of the growing year with fire."—*Algernon*

Charles Swinburne, Essays and Studies, quoted in Masters in Art, October, 1901.

Examples of his work:

Florence, Cloister of the Scalzo, Scenes from the Life of St. John the Baptist, frescoes in monochrome.

SS. Annunziata, Birth of the Virgin, Madonna del Sacco, frescoes.

Convent of San Salvi, Last Supper.

Pitti, Annunciation with two angels, Disputà.

Uffizi, Madonna of the Harpies, St. James blessing little children.

London, National Gallery, Portrait of a Sculptor.

Paris, Louvre, Holy Family with angels singing, Charity.

Plate 17

Nicholas Maes (Maas), Dutch School, 1632-1693, pupil of Rembrandt.

"It is only in such subjects as Mr. Cole has engraved (The Spinner, Amsterdam) that we see the poetic side of Maes. A picturesque interior, walls dashed with light and shadow, a figure or two, rich color, and a poetic sentiment of quiet home life, were things that evidently appealed to him. It was a genre of his own, and he painted it best because he loved it best. . . It is Maes's own, the mark of his individuality that kept him from being a mere echo of Rembrandt, and raised him to the rank of a creative artist."—*J. C. van Dyke, Old Dutch and Flemish Masters*, p. 60.

Examples of his work:

Brussels, Royal Gallery, Old Woman reading, and the pictures mentioned in the text are in his best style.

Plate 18

REMBRANDT VAN RIJN, Dutch School, 1607-1669, pupil of Van Swanenburch and Lastman.

"He remains the great exponent of the pity and tenderness of Bible story, of its being of all times, and a synopsis of human life; and he remains, as well, the master of many realities, the poet of the mystery of light, and the painter of the individual human soul."—*La Farge, Great Masters*, p. 118.

Examples of his work:

Amsterdam, Ryks Museum, Syndics of the Cloth Guild, The "Night Watch."

Hague, Royal Museum, The Anatomy Lesson.

Paris, Louvre, The Supper at Emmaus, Tobias and the Angel.

London, National Gallery, Adoration of the Shepherds, Woman taken in Adultery, Portrait of an Old Lady.

Plate 19

VELASQUEZ, Spanish School, 1599-1660, pupil of Pacheco, his father-in-law.

"From his earliest and most painstaking works, which are dull in tone and heavy in handling to

his last and most brilliant achievements, we note the effort towards perfection and conciseness, the sacrifice of whatever is digressive or superfluous. His handling—now of an aerial delicacy, now solid and plastic—follows closely upon his vision; an ever-searching brush chastens or corrects or amplifies the contour; he repeatedly paints out with bold broken touches the delicate accessory which has become too noticeable."—*Ricketts, The Prado*, p. 42.

Examples of his work:

Madrid, Prado, The Tapestry Weavers, The Maids of Honor, The Surrender of Breda, The Forge of Vulcan, and, indeed a great gallery filled with masterpieces.

Paris, Louvre, The Infanta Margarita, King Philip IV.

London, National Gallery, Portrait of an Admiral, Christ at the Column, Venus with a Mirror.

READING LIST

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OUTLINE FOR CLUB PAPER

SIGNORELLI AND THE UMBRO-TUSCAN PAINTERS OF THE QUATTROCENTO.

I. Examples of the work of Signorelli.
   His frescoes at Orvieto.
   Some of his altarpieces.
   Characteristics of his style: composition, draughtsmanship, colour, types of beauty.

II. Comparison of Signorelli with Piero della Francesca and with Melozzo da Forlì.

III. Illustrations from Signorelli: A fair-haired girl, in a costume copied from one of his pictures (for instance from the figure of the Magdalen in the panel, Berlin Gallery, once the wing of an altarpiece; see Cruttwell's "Signorelli," p. 60), and posed behind a picture frame in a series of attitudes studied from the fair girls and angels in the artist's pictures. The figures chosen might be, for instance, the Magdalen mentioned, the Magdalen again from some of the representations of the Crucifixion, one or two of the Madonnas, the golden-haired angel in the Cortona Pietà, and one or two of the angels with instruments of music. It is not necessary to show more than the half-length figure, but the lighting and the

colour scheme should be reproduced as truly as possible. A model of a different type with ample curls might also be posed to illustrate the foreshortening and pose of some of Melozzo's angels. If gauze be stretched across the frame something of the dimness and tone of old pictures may be obtained. The chief interest and value of this experiment is, however, to fix the attention upon characteristic poses.

Good photographs of the works of these artists are desirable.

PRONOUNCING LIST

NOTE: The following marks have been used to indicate the vowel sounds: ä =a in *far*, ā =a in *fame*, ĕ =e in *met*, ē =e in *be*, ĭ =i in it, ī = i in *bite*, ŏ = o in *or*, ō = o in *so*. In Italian words each letter of a double consonant is sounded.

Angelico (än-jĕ'liko)
Arezzo (ärĕt'zo)
Assisi (äs-sē'zē)
Bartolommeo (bär-tŏlŏm-mā'ō)
Bénédicité (bĕnĕdēsētā)
Benozzo (bĕ-nŏt'zō)
Botticelli (bŏt-tē-chĕl'lē)
Brancacci (bränkät'chē)
Caravaggio (käräväd'jō)
Cennino Cennini (chĕn-nē'nō-chĕn-nē'nē)
Chiaroscuro (kē-är-ŏs-koo'rō)
Cinquecento (chin-kwā-chĕn'to)
Correggio (kŏr-rĕd'jo)
Crivelli (krē-vĕl'lē)
Domenichino (dō-mĕ-nē-kē'no)
Duccio (doot'cho)

Eyck (īk)
Fabriano (fäb-rē-ä′nō)
Filippino (fĭlĭp-pē′nō)
Filippo (fĭlĭp′-pō)
Forlì (fŏr-lē′)
Francesca (frän-chĕs′kä)
Gentile (jĕn-tē′lā)
Gesso (jĕs′sō)
Gherardo (ghĕr-är′dō)
Giotto (jŏt′tō)
Giovanni (jō-vän′nē)
Goes (goose)
Gonzalo (gon-thä′lō)
Gozzoli (gŏt′zo-lē)
Grazie (grät′zē-ā)
Guercino (gwer-chē′nō)
Guido (gwē′dō)
Intonaco (in-tŏn′äkō)
Jacopo (yä′kopo)
Lorenzetti (lŏrĕnd-zĕt′tē)
Lippi (lĭp′pē)
Maes (mäs)
Mantegna (män-tān′yä)
Martini (mär-tē′nē)
Masaccio (mä-sät′chō)
Masolino (mä-zō-lē′nō)
Melozzo (mĕlot′zō)
Michelangelo (mē-kāl-än′jĕlo)

Michelozzo Michelozzi (mē-kā-lŏt′zō mē′kālŏt′-zē)
Notte (nŏt′tā)
Orvieto (ŏr-vē-ā′tō)
Palazzo (pälät′zo)
Paolo (pä′olo)
Perez (pā′rāth)
Pergola (pĕr′gōlä)
Perugia (pā-roo′jä)
Perugino (pā-roo-jē′no)
Piero (pē-ĕr′o)
Pietà (pē-ā-tä′)
Pinturicchio (pĭn-too-rĭk′kēo)
Polyptych (pol′ĭp-tĭk)
Pompeii (pŏm-pā′yē)
Predella (prēdĕl′lä)
Quattrocento (kwät-tro-chĕn′tō)
Raphael (rä′fä-ĕl)
Rembrandt (rĕm′bränt)
Reni (rā′nē)
Ribera (rē-bĕr′ä)
Siena (sē-ā′nä)
Signorelli (sēn-yŏr-ĕl′lē)
Stanze (stän′tzā)
Taddeo (täd-dā′o)
Tenebrosi (tā-nā-brō′zē)
Trecento (trā-chĕn′tō)
Triptych (trip′tĭk)
Uccello (oochĕl′lō)

Uffizi (oof-fēt′zē)
Vecchio (vĕk′keo)
Velasquez (vā-läs′kĕth)
Vinci (vin′chē)
Zuccone (tzook-kō′nā)

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